

IL CONTE ORY.

1

PRELUDIO

Gioacchino Rossini

Allegro $\text{♩} = 120$

Flûte.

Pétite-Flûte.

Hautbois.

Clarinettes
en LA.

Cors en SOL.

Cors en RE.

Trompettes
en LA.

Bassons.

Trombones.

Timballes
en LA.

Grosse-Caisse
Cimballes
et Triangle.

Colons.

Altos.

Violoncelles.

Contre-Basse.

Allegro $\text{♩} = 120$

FF

Handb.
Clar.
C[♯]
C[♯]
Tromp.
B[♭]
Tromb.
pizz.
pizz.
pizz.
pizz.
pizz.
p'

1
arco.
pp
arco.
pp
arco.
pp
arco.
pp

Stringendo poco a poco.

Stringendo poco a poco.

Hautb.

Clar.

p

Crescendo.

rinforz.

rinforz.

rinforz.

rinforz.

Crescendo.

rinforz.

Ritenuendo

fino

al

Tempo.

Moderato $\text{♩} = 92$.

The musical score is written for a large ensemble, likely a symphony or concert band, consisting of 15 staves. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f* (forte) and *tr* (trill) are present. The tempo is marked as *Moderato* with a quarter note equal to 92 beats per minute. The score is divided into two systems, each beginning with a *Ritenuendo* (ritardando) section that leads into the *Tempo* section. The key signature is one sharp (F#), and the time signature is 4/4. The bottom system includes a *div.* (divisi) marking for the woodwinds and a *trms.* (trills) marking for the strings.

Ritenuendo fino al Tempo Moderato $\text{♩} = 92$.

Ritenuendo fino al Tempo Moderato $\text{♩} = 92$.

This page of musical notation, page 5, contains multiple staves with various musical notations. The notation includes notes, rests, and dynamic markings such as *p* (piano), *f* (forte), *sf* (sforzando), and *sfz* (sforzissimo). There are also markings for *Solo* and *Unite*. The notation is written in a system of staves, with some staves containing multiple measures of music. The page is numbered 5 in the top right corner.

Dynamic markings: *p*, *f*, *sf*, *sfz*.

Performance instructions: *Solo*, *Unite*.

Section markers: I. II.

Handwritten markings: *Unite*, *Unite*.

This page of musical notation, labeled '6' in the top left corner, contains 16 staves of music. The notation is written in a single system, with a double bar line separating the first eight staves from the last eight. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first eight staves feature a variety of note values, including eighth and sixteenth notes, and rests. The last eight staves feature a more complex rhythmic pattern, with many notes beamed together. Dynamic markings are used throughout the piece, including 'F' (forte), 'sf' (sforzando), and 'f' (forte). The notation is dense and complex, typical of a musical score.

Dynamic markings include:

- F* (forte)
- sf* (sforzando)
- f* (forte)

This page of musical notation is for a large ensemble, likely a symphony or concert band, with 15 staves. The notation is written in a key signature of one sharp (F#) and a common time signature (C). The staves are arranged in a traditional orchestral layout, with woodwinds and strings in the upper staves and brass and percussion in the lower staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "div." (divisi) is written on the 14th staff, and the word "unite" is written on the 15th staff. The page is numbered 7 in the top right corner.

Dynamic markings: **F** (Forte) is used frequently throughout the score, indicating loud passages. The marking **div.** (divisi) appears on the 14th staff, and **unite** appears on the 15th staff.

This image shows a page of musical notation, likely a piano score, with multiple staves. The notation includes complex rhythmic patterns, dynamic markings such as *F*, *p*, and *sf*, and performance instructions like *Solo*. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation is dense, with many notes and rests, and includes various musical symbols such as slurs, ties, and accents. The page is numbered 12 at the top center.

A musical score for 12 staves, arranged in two systems of six staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (staves 1-6) features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system (staves 7-12) continues this pattern, with some staves showing a change in dynamics to *pp* (pianissimo) and *pizz.* (pizzicato). The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The overall style is that of a classical or romantic-era orchestral or chamber music score.

FF

FF

PP

FF

PP

FF

PP

sottovoce Solo.

sottovoce

sottovoce

PP

FF

FF

FF

FF

FF

FF

FF

FF

PP

PP

FF arco.

pizz. p

arco FF

pizz. p

FF

Handb.

Clar.

C¹

C²

Tromp.

B¹

Tronib.

Solo.

Sotto voce.

Sotto voce.

pizz.

pizz.

pizz.

arco.

F

arco.

F

arco.

F

arco.

F

P pizz.

string.

string.

poco a poco. Smorzando.

poco a poco. Smorzando.

Rallentando poco a poco.

p

Rallentando poco a poco.

Moderato.

pizz.

Moderato.

ATTO I.

I. Introduzione

15

Allegro moderato. $\text{♩} = 69$.

Flûte.

Petite-Flûte.

Hautbois.

Clarinettes
en UT.

Cors en SOL.

Cors en UT.

Trompettes
en UT.

Bassons.

Trombones.

Timbales.
en SOL.

Violons.

Alto.

ALICE.
RAGONDE.

LE COMTE ORY.

ROBERT.

Dessus.

Ténors.

Basses.

Violoncelles.

Contre-Basse.

CHOEUR.

Sotto voce.

pp

Solo.

pp

pp

pp

Sotto voce.

Sotto voce.

Sotto voce.

Allegro moderato. $\text{♩} = 69$.

Fl.

Pico Fl.

Hautb.

Cl.

C.

B.

Timb.

Sotto voce.

Sotto voce.

ff

ff

ff

ff

This page of musical notation, numbered 15, contains a complex arrangement of staves for a symphony. The notation is organized into systems, with each system containing multiple staves for different instruments. The key signature is one sharp (F#), and the time signature is 2/4.

The instruments and their parts include:

- Flutes:** The top staff is labeled "Flutes" and features a melodic line with slurs and dynamic markings.
- Violins:** The second staff is labeled "Violins" and features a melodic line with slurs and dynamic markings.
- Violas:** The third staff is labeled "Violas" and features a melodic line with slurs and dynamic markings.
- Celli:** The fourth staff is labeled "Celli" and features a melodic line with slurs and dynamic markings.
- Basses:** The fifth staff is labeled "Basses" and features a melodic line with slurs and dynamic markings.
- Double Basses:** The sixth staff is labeled "Double Basses" and features a melodic line with slurs and dynamic markings.
- Woodwinds:** The seventh staff is labeled "Woodwinds" and features a melodic line with slurs and dynamic markings.
- Brass:** The eighth staff is labeled "Brass" and features a melodic line with slurs and dynamic markings.
- Percussion:** The ninth staff is labeled "Percussion" and features a melodic line with slurs and dynamic markings.
- Strings:** The tenth staff is labeled "Strings" and features a melodic line with slurs and dynamic markings.

The dynamics are marked as **FF** (Fortissimo) throughout the piece. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

CL.

pp

C¹ en SOL.

pp

B¹

pp

pp

dim.

V^{ll} et C-B.

pp

F

pp

F

4

C¹ en SOL.

C¹ en UT.

pp

pp

pp

pp

pp

V^{ll}

pp

C-B.

pp

pp

con brio

pp

pp

pp

pizz.

Fl.

P. Fl.

Hautb.

Cl.

C.

B.

pizz. uniti

Solo.

p

stacc.

pp

Finito

Violin I

Violin II

Viola

Violoncello

Double Bass

Piano

Harp

Flute

Oboe

Bassoon

Solo.

Unis. //

Fl.

P^{te} Fl.

Cl.

C^{ra}

B^{as}

Tromb. Solo.

Timb.

V^{lle} et C-B.

arco.

[illegible]

This page of musical notation, page 20, contains a complex arrangement of multiple staves. The notation is written in a key signature of one sharp (F#) and includes various musical symbols such as clefs, key signatures, and dynamic markings. The music features complex rhythmic patterns, including triplets and sixteenth notes. The notation is organized into systems, with some staves containing rests and others containing active musical notation. The page includes several dynamic markings, including *sf* (sforzando) and *div.* (divisi). The notation is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The page is numbered 20 in the top left corner.

Key markings and dynamics include:

- sf* (sforzando) in the 7th staff, measure 3.
- sf* (sforzando) in the 8th staff, measure 3.
- div.* (divisi) in the 10th staff, measure 3.
- F* (Forte) in the 11th staff, measure 3.
- F* (Forte) in the 12th staff, measure 3.
- F* (Forte) in the 13th staff, measure 3.
- F* (Forte) in the 14th staff, measure 3.
- F* (Forte) in the 15th staff, measure 3.
- F* (Forte) in the 16th staff, measure 3.
- F* (Forte) in the 17th staff, measure 3.
- F* (Forte) in the 18th staff, measure 3.
- F* (Forte) in the 19th staff, measure 3.
- F* (Forte) in the 20th staff, measure 3.
- F* (Forte) in the 21st staff, measure 3.
- F* (Forte) in the 22nd staff, measure 3.
- F* (Forte) in the 23rd staff, measure 3.
- F* (Forte) in the 24th staff, measure 3.
- F* (Forte) in the 25th staff, measure 3.
- F* (Forte) in the 26th staff, measure 3.
- F* (Forte) in the 27th staff, measure 3.
- F* (Forte) in the 28th staff, measure 3.
- F* (Forte) in the 29th staff, measure 3.
- F* (Forte) in the 30th staff, measure 3.
- F* (Forte) in the 31st staff, measure 3.
- F* (Forte) in the 32nd staff, measure 3.
- F* (Forte) in the 33rd staff, measure 3.
- F* (Forte) in the 34th staff, measure 3.
- F* (Forte) in the 35th staff, measure 3.
- F* (Forte) in the 36th staff, measure 3.
- F* (Forte) in the 37th staff, measure 3.
- F* (Forte) in the 38th staff, measure 3.
- F* (Forte) in the 39th staff, measure 3.
- F* (Forte) in the 40th staff, measure 3.
- F* (Forte) in the 41st staff, measure 3.
- F* (Forte) in the 42nd staff, measure 3.
- F* (Forte) in the 43rd staff, measure 3.
- F* (Forte) in the 44th staff, measure 3.
- F* (Forte) in the 45th staff, measure 3.
- F* (Forte) in the 46th staff, measure 3.
- F* (Forte) in the 47th staff, measure 3.
- F* (Forte) in the 48th staff, measure 3.
- F* (Forte) in the 49th staff, measure 3.
- F* (Forte) in the 50th staff, measure 3.
- F* (Forte) in the 51st staff, measure 3.
- F* (Forte) in the 52nd staff, measure 3.
- F* (Forte) in the 53rd staff, measure 3.
- F* (Forte) in the 54th staff, measure 3.
- F* (Forte) in the 55th staff, measure 3.
- F* (Forte) in the 56th staff, measure 3.
- F* (Forte) in the 57th staff, measure 3.
- F* (Forte) in the 58th staff, measure 3.
- F* (Forte) in the 59th staff, measure 3.
- F* (Forte) in the 60th staff, measure 3.
- F* (Forte) in the 61st staff, measure 3.
- F* (Forte) in the 62nd staff, measure 3.
- F* (Forte) in the 63rd staff, measure 3.
- F* (Forte) in the 64th staff, measure 3.
- F* (Forte) in the 65th staff, measure 3.
- F* (Forte) in the 66th staff, measure 3.
- F* (Forte) in the 67th staff, measure 3.
- F* (Forte) in the 68th staff, measure 3.
- F* (Forte) in the 69th staff, measure 3.
- F* (Forte) in the 70th staff, measure 3.
- F* (Forte) in the 71st staff, measure 3.
- F* (Forte) in the 72nd staff, measure 3.
- F* (Forte) in the 73rd staff, measure 3.
- F* (Forte) in the 74th staff, measure 3.
- F* (Forte) in the 75th staff, measure 3.
- F* (Forte) in the 76th staff, measure 3.
- F* (Forte) in the 77th staff, measure 3.
- F* (Forte) in the 78th staff, measure 3.
- F* (Forte) in the 79th staff, measure 3.
- F* (Forte) in the 80th staff, measure 3.
- F* (Forte) in the 81st staff, measure 3.
- F* (Forte) in the 82nd staff, measure 3.
- F* (Forte) in the 83rd staff, measure 3.
- F* (Forte) in the 84th staff, measure 3.
- F* (Forte) in the 85th staff, measure 3.
- F* (Forte) in the 86th staff, measure 3.
- F* (Forte) in the 87th staff, measure 3.
- F* (Forte) in the 88th staff, measure 3.
- F* (Forte) in the 89th staff, measure 3.
- F* (Forte) in the 90th staff, measure 3.
- F* (Forte) in the 91st staff, measure 3.
- F* (Forte) in the 92nd staff, measure 3.
- F* (Forte) in the 93rd staff, measure 3.
- F* (Forte) in the 94th staff, measure 3.
- F* (Forte) in the 95th staff, measure 3.
- F* (Forte) in the 96th staff, measure 3.
- F* (Forte) in the 97th staff, measure 3.
- F* (Forte) in the 98th staff, measure 3.
- F* (Forte) in the 99th staff, measure 3.
- F* (Forte) in the 100th staff, measure 3.

5

This musical score is for a scene featuring multiple instruments and voices. The score is written on 15 staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#). The fifth staff is a treble clef with a key signature of one sharp (F#). The sixth staff is a treble clef with a key signature of one sharp (F#). The seventh staff is a bass clef with a key signature of one sharp (F#). The eighth staff is a bass clef with a key signature of one sharp (F#). The ninth staff is a bass clef with a key signature of one sharp (F#). The tenth staff is a treble clef with a key signature of one sharp (F#). The eleventh staff is a treble clef with a key signature of one sharp (F#). The twelfth staff is a treble clef with a key signature of one sharp (F#). The thirteenth staff is a bass clef with a key signature of one sharp (F#). The fourteenth staff is a bass clef with a key signature of one sharp (F#). The fifteenth staff is a bass clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in Italian and are written below the staves.

sf sf

unite

Robert. (ai Contadini che lo circondano)

Ciava. notti or si ve-

sf sf

p

p

p

p

C.¹ en SOL.C.² en UT.

First system of the musical score. It includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part features a prominent melody in the right hand, often marked with *f* (forte) and *p* (piano). The vocal parts enter with the lyrics: "nite adu - dic - - lo or che passagiol' Eremita a noi farà". The system concludes with a *pp* (pianissimo) marking and the instruction "con brio".

- nite adu - dic - - lo or che passagiol' Eremita a noi farà

pp con brio

V.^{lle} et C-B. *pizz.*

Second system of the musical score. It includes woodwinds (Flute, Flute in C, Oboe, Clarinet), strings (Violins, Violas, Cellos, Double Basses), and piano accompaniment. The woodwinds and strings play a rhythmic accompaniment, while the piano part continues its melodic line. The system concludes with the lyrics: "E rientrando al suo soggiorno ricchi doni gli offre - ri - te, ch'ei di carli accette - rà".

Fl. *p*

Fl.¹ Fl. *trms.*

Hautb. *Solo.* *p*

Cl. *Solo.*

C.²

B.²

pp

E rientrando al suo soggiorno ricchi doni gli offre - ri - te, ch'ei di carli accette - rà.

unis.

Solo.

Alice.

Oer la rara sua sapienza avrem gioia do-pu-len-za, belli sposi, alto sa-

L'on res-pec-te sa sci-en-ce car il don-ne l'o-pu-lence le savoir et des é.

Tutti.

Oer la rara sua sapienza avrem gioia do-pu-len-za, belli sposi, alto sa-

L'on res-pec-te sa sci-en-ce car il don-ne l'o-pu-lence le savoir et des é.

Alice.
 Poux.
 Robert.
 O cari amici, silenziate; il suo ser - vo rispet late, teni ognun del mio po -
 per.
 Poux.
 arco
 273.

C^{ma} la B^{ma}
 (ridono)
 Ob'ognun te-ni il suo po-te-re E-sul-tia-mo di pia-
 -ter! (sdegnato) Voi ri-de-te!
 (ridono)
 Il faut craindre sa puis-san-ce ah ah ah ah quel plai-
 Il faut craindre sa puis-san-ce ah ah ah ah quel plai-
 tutti.

Fl.

p

P^{re} Fl.

Emis. //

Hautb.

Solo. *p*

Cl.

Solo. *p*

p

C^{or}

B^{on}

pp

Robert.

La ponete al suo passaggio

scelte frutta e buon formaggio

The musical score is written for a scene. It features a vocal line for Robert and several instrumental parts. The instruments include Flute (Fl.), Piccolo Flute (P^{re} Fl.), Oboe (Hautb.), Clarinet (Cl.), Cor Anglais (C^{or}), Bassoon (B^{on}), and Bass. The vocal line for Robert is in the bass clef and includes the lyrics "La ponete al suo passaggio" and "scelte frutta e buon formaggio". The instrumental parts are in the treble and bass clefs. The score is divided into measures by vertical bar lines. Dynamics such as *p* (piano) and *pp* (pianissimo) are indicated. There are also markings for "Emis." (Emphasis) and "Solo." (Solo).

This musical score page contains 14 staves. The top 10 staves are for instrumental accompaniment, featuring various melodic and harmonic lines with some triplets and dynamic markings like *simili*. The bottom 4 staves are for vocal parts, with lyrics in Italian and French. The vocal parts are labeled *Alice.*, *CHŒUR.*, and *Al. lons vi. te*. The lyrics are:

Alice.
 Lesti andiamo ci pre-stiamo, sotto l'ombra di quel faggio scelte frutta prepa-
 Al. lons vi. te a l'ou vra, ge prépa-rons sous ce feuil la, ge nos fruits les plus dé-li-
 Lesti andiamo ci prestiamo sotto l'ombra di quel faggio scelte frutta prepa-
 Allons vi te a l'ou vra, ge prépa-rons sous ce feuil la, ge nos fruits les plus dé-li-

Fl.

P¹ Fl.

Cl.

C¹

B¹

Tromb. Solo.

P.

Timb.

P

-riamo. (incamminandosi) Soffe-ren-ra Pa-xi-

Presto andia-mo Ma più le-sti

-riamo. Soffe-ren-ra Pa-ri-

cat. pa-ti-en-ce pa-ti-

cat. pa-ti-en-ce pa-ti-

arco.

Musical score for a symphony, page 51. The score features multiple staves with complex musical notation, including triplets, crescendos, and dynamic markings like "ff" and "cres.". The bottom section includes vocal parts with lyrics in French and Italian.

- enza buon amico soffre - renza, vicalmate per pietà Grossi fiacchi depo- nate di vin vecchio al buon fra-

en ce sir Robert pa ti en ce surtout ne vous fâchez pas.

en ce sir Robert pa ti en ce surtout ne vous fâchez pas.

en ce sir Robert pa ti en ce surtout ne vous fâchez pas.

Musical score for a symphony, page 51. The score features multiple staves with complex musical notation, including triplets, crescendos, and dynamic markings like "ff" and "cres.". The bottom section includes vocal parts with lyrics in French and Italian.

Grossi fiacchi de por-remo di vin vecchio al buon fratel che un pre-sente egli e' del ciel, che un pre-
 -tel Si di vin vieux car c'est un present des cieux car c'est
 Grossi fiacchi de por-remo quelques flacons de vin vieux car c'est un present des cieux car c'est
 plaçons aussi sur la table quelques flacons de vin vieux car c'est un present des cieux car c'est
 plaçons aussi sur la table quelques flacons de vin vieux car c'est un present des cieux car c'est

This page of a musical score, numbered 275, features a complex arrangement of multiple staves. The top section consists of several staves with dense, rhythmic patterns, likely for a string ensemble or a large instrumental group. These staves are marked with dynamic indications such as *sf* (sforzando) and *FF* (fortissimo). Below this, there are staves for vocal parts, with lyrics in French and Italian. The lyrics include:

 - *San. ta gli è Del ciel e gli è Del ciel e gli è Del ciel e gli è Del ciel.*

 - *un présent des cieux un présent des cieux un présent des cieux un présent des cieux.*

 The bottom section of the page includes staves for additional instruments, with markings for *Vc.* (Violoncello) and *Cb.* (Contrabasso). The page is filled with musical notation, including notes, rests, and various dynamic markings, creating a rich and detailed musical composition.

This page of musical notation, numbered 54, contains a complex arrangement of music across 16 staves. The notation is organized into four systems of four staves each. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the bar lines. The music features a variety of rhythmic textures, including dense sixteenth-note passages, sustained chords, and melodic lines. Specific markings include 'pp' (pianissimo) in the third system, third staff, and the fourth system, fourth staff. A trill marking 'tr' is present in the third system, first staff. The notation is highly detailed, with many notes and rests, suggesting a technically demanding piece.

Cl.
C. en SOL.
B. Solo.
P.
V.
V.
C.
B.
P.
P.

Handwritten musical score for a scene from 'L'Orfeo'. The score is written on ten staves. The first staff is for a Clarinet (Cl.) in B-flat. The second staff is for a Bassoon (B.). The third staff is for a Solo instrument, marked 'P'. The fourth staff is for a Piano (P). The fifth staff is for a Violoncello (Vcllo). The sixth staff is for a Double Bass (B.). The seventh staff is for a Violin (Vcllo). The eighth staff is for a Violin (Vcllo). The ninth staff is for a Violin (Vcllo). The tenth staff is for a Violin (Vcllo). The music is in 4/4 time. The key signature has one flat (B-flat). The tempo is marked 'Allegro'. The score includes a 'Solo' section for the Solo instrument, marked 'P'. The lyrics are: 'Or mia - da - ma la con - tes - sa si abban - - na al'. The score is handwritten and shows signs of age and wear.

Clar:

Bⁿ:

p

Organo:

-la . . . tri-ster-ra; qua-li gri - - da di al-le-
uniti

Clar:

solo

Cr: sotto voce

solo

Bⁿ:

Tromb:

sotto voce.

-grez - - - ra! Dei vas-sal - - li, dei vas-sal - - li al no-do-lor, se la

Clar:

C²

B²

Tromb:

s'a - - ma e la si ap - preia si con - tur - ba e attrista il cor, si con - tur - ba e attrista il cor.

arco.

11

solo

P

solo

P

cor si con - tur - ba e attrista il cor.

pizz.

[illegible]

The musical score is written for a large ensemble, including a symphony orchestra and a choir. The key signature is G major (one sharp) and the time signature is 2/4. The score is marked with **FF** (fortissimo) in several places. The music features complex rhythmic patterns, including triplets and sixteenth notes. The lyrics are written below the vocal staves:

vuol d'un mal che si l'accora
 ch'ei la possa dolle - var.

The word **CHOR.** is written vertically on the right side of the page, indicating the start of a choral section.

[illegible]

mi - la sua sapienza qual è a di te co s'è m'è la

Se alla ra - ra sua sa pi en za qual è ve de ra si affi

Vllr

FF

Musical score for a piece in G major, featuring piano accompaniment and vocal lines. The score includes multiple staves with treble and bass clefs, dynamic markings like *p* and *solo.*, and Italian lyrics at the bottom.

- Dò, qualche vedova s'affidò uno sposo ritrovò
 Ragonde.

Ah! ch'io voglio amico

The score is written for piano and voice. It features a key signature of one sharp (F#) and a common time signature. The piano part includes complex rhythmic patterns, including triplets and sixteenth notes. The vocal part includes the lyrics provided.

mi c. ... derouvro, e il ...

-trà, no, nè e qua-gliarsi a lui po-trà, nè e qua-gliarsi a lui po-trà, s.o, nè e qua-gliarsi a lui po-
 -rà, sì ai miei vo-ti arri-de-rà ai miei voti arri-derà, sì, ai miei vo-ti arri-de-
 -trà, no, nè e qua-gliarsi a lui po-trà, nè e qua-gliarsi a lui po-trà, s.o, nè e qua-gliarsi a lui po-
 -trà a lui potrà
 voir son pou voir
 voir son pou voir.
 Cb. sf sf

-rà, nè equagliarsi in lui po- trà, nè e-qua-gliar-si a lui po-trai nè e-qua-
 -rà, gi miei voti ari-de-rà ai miei vo- ti ari-de- ra ai miei
 -rà nè equagliarsi a lui po- tra nè e-qua-gliarsi, nè equagliarsi in lui po-trà nè e-qua-
 a lui po- trà nè e-qua-glia- si a lui po-trai nè e-qua-
 son pou- voir rien - nè ga- le son pou- voir - rien - nè
 son pou- voir rien - nè ga- le son pou- voir - rien - nè
 unite
 sf

[illegible]

This page of musical notation, numbered 48, contains 18 staves of music. The notation is complex, featuring a variety of rhythmic patterns and dynamic markings. The first staff begins with a dense, rapid sixteenth-note passage. The second staff contains a series of rests. The third and fourth staves feature sustained chords with a 'pp' (pianissimo) marking. The fifth staff has a 'pp' marking and a long, sweeping line. The sixth and seventh staves show a series of chords. The eighth staff has a 'pp' marking and a long, sweeping line. The ninth staff has a 'pp' marking and a long, sweeping line. The tenth staff has a 'pp' marking and a long, sweeping line. The eleventh staff has a 'pp' marking and a long, sweeping line. The twelfth staff has a 'pp' marking and a long, sweeping line. The thirteenth staff has a 'pp' marking and a long, sweeping line. The fourteenth staff has a 'pp' marking and a long, sweeping line. The fifteenth staff has a 'pp' marking and a long, sweeping line. The sixteenth staff has a 'pp' marking and a long, sweeping line. The seventeenth staff has a 'pp' marking and a long, sweeping line. The eighteenth staff has a 'pp' marking and a long, sweeping line.

CAVATINA E CORO

CONTE

50

Allegretto. $\text{♩} = 76$

Solo.

The musical score is written for a full orchestra. The top system includes parts for P. Fl., Cl., C. Fl., B. Fl., P. Fl., Ob., Cl., Fl., P. Fl., and strings. The bottom system includes parts for P. Fl., Ob., Cl., Fl., P. Fl., and strings. The score is marked with various dynamics and articulation marks, including *p*, *pp*, *f*, *pizz.*, *arco.*, and *Solo.*. The tempo is *Allegretto* with a metronome marking of $\text{♩} = 76$. The page number 50 is in the top left corner. The title "CAVATINA E CORO" and the name "CONTE" are at the top. The score is written in a standard musical notation with a key signature of one sharp (F#).

This page of musical notation is for a 12-part ensemble, arranged in six systems of two staves each. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by **FF** (fortissimo) and **P** (piano). Articulation is shown with accents and slurs. Some parts include triplets, indicated by a '3' over the notes. A 'Solo' section is marked in the eighth system. The bottom two staves have additional markings: 'Unis' and 'divo'.

System 1: **FF** **P**

System 2: **FF** **P**

System 3: **FF** **P**

System 4: **F** **FF** **P**

System 5: **FF** **P**

System 6: **FF** **P**

System 7: **FF** **P**

System 8: Solo. **P**

System 9: **FF** **P**

System 10: **FF** **P**

System 11: **FF** **P**

System 12: **FF** **P**

System 13: **Unis**

System 14: **divo** **FF** **P**

A page of musical notation for a piano piece, featuring multiple staves with various dynamics (FF, P, Solo, PP) and musical markings (tr, 3, 7, 5). The notation includes complex rhythmic patterns, triplets, and dynamic markings such as fortissimo (FF), piano (P), solo, and pianissimo (PP). The piece is written in a key with one flat (B-flat) and a 2/4 time signature. The notation is arranged in a multi-staff format, with some staves containing multiple voices or instruments. The page is numbered 7 in the bottom right corner.

Musical score for page 53, featuring multiple staves with piano and vocal parts. The score includes dynamic markings like *F* (forte) and *p* (piano), and performance instructions like *Solo* and *pizz.* (pizzicato). The bottom staff contains Italian lyrics for a character named *le Conte*.

le Conte. (travestito d'bremita con lunga barba)
 Astro sereno bril-li di gio-ia e di con-

This musical score is for a string quartet with a vocal solo. It consists of 14 staves. The first five staves are for the string quartet (Violin I, Violin II, Viola, and Violoncello/Double Bass). The sixth staff is for the vocal soloist. The seventh and eighth staves are for the string quartet. The ninth and tenth staves are for the string quartet. The eleventh and twelfth staves are for the string quartet. The thirteenth and fourteenth staves are for the string quartet. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in Italian and are written below the vocal staff.

Dynamic markings: *pp*, *F*, *P*, *p*, *arco.*, *pizz.*

Other markings: *Solo.*, *arco.*, *pizz.*

Lyrics:
- ten - - to di pa - ce in se n - tra - qui - li
cor - ran - te - felici i di, di!

Fl. Solo. *p*

Hautb. Solo. *p*

Cl. Solo. *p*

Col canto.

p *p* *p*

Solo. *p*

p

Col canto.

a Piacere.

- - stio-re-no bril-li di gio-ia e di con-ten- - to

Col canto.

a tempo

pp *pp* *pp*

pizz. *pizz.* *pizz.* *arco.* *sF* *sF* *sF*

pizz. *arco.* *sF* *sF* *sF*

- - sì a-stro-se-re-no bril-li di gio- - ia e di con-ten- - to, di pa - ce in sen-ton

pizz. *arco.* *sF* *sF* *sF*

Musical score for the first system. It includes a vocal line and piano accompaniment. The piano part features a pizzicato (pizz.) section. The lyrics are: "Oo, non soan le stelle cu-de-li a' vostri affanni; a me... venite o belle, ma-ri- - to io vi dar".

Musical score for the second system. It includes instrumental parts for Flute (Fl.), Clarinet in G (Cl^e en SOL), and Clarinet in C (Cl^e en UT), as well as a vocal line. The instrumental parts have a "Solo." marking. The lyrics are: "-rò Congiun-go le fa-mi-glie, con-giun-go le fa-mi-glie e spo-si a-vean le figlie... più".

C¹ en SOL.

C² en UT.

Col canto.

a piacere

va-ghi dell'amor, e spo - - siavan le figlie, ma - - rito io vi da-rò io vi da-rò su, via, su

Col canto. x

C¹ en SOL.

C² en UT.

B³

a Tempo.

pizz.

arco

rallent.

uniss.

a Tempo.

pizz.

via. di. A-stro sereno brilli di gio - - ia ed con-ten - - to, di

This musical score page contains measures 17 through 20. It features a large orchestral ensemble with multiple staves for strings, woodwinds, and brass. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics 'pa - ce in sen tranqui - li ... scor - ran - ge - li - ci i Do' are written below the bottom staff. The page is numbered '17' in a circle at the top left and '59' at the top right. The tempo or mood is indicated as 'a2'.

Col canto.

arco.

Col canto.

pa - ce in sen tranqui - li ... scor - ran - ge - li - ci i Do

Col canto.

non sa-ran le stel-le

en-de-li ai vostri al

Fl.

FF

Pico Fl.

FF

Horn

FF

Cl.

FF

Fag.

FF

Tromp.

FF

Tromb.

FF

Cim.

FF

-fan-ni; ve-nitea me, mie bel-le ma-ri-toi-ovi da-rò ve-ni-tea me, mie

x

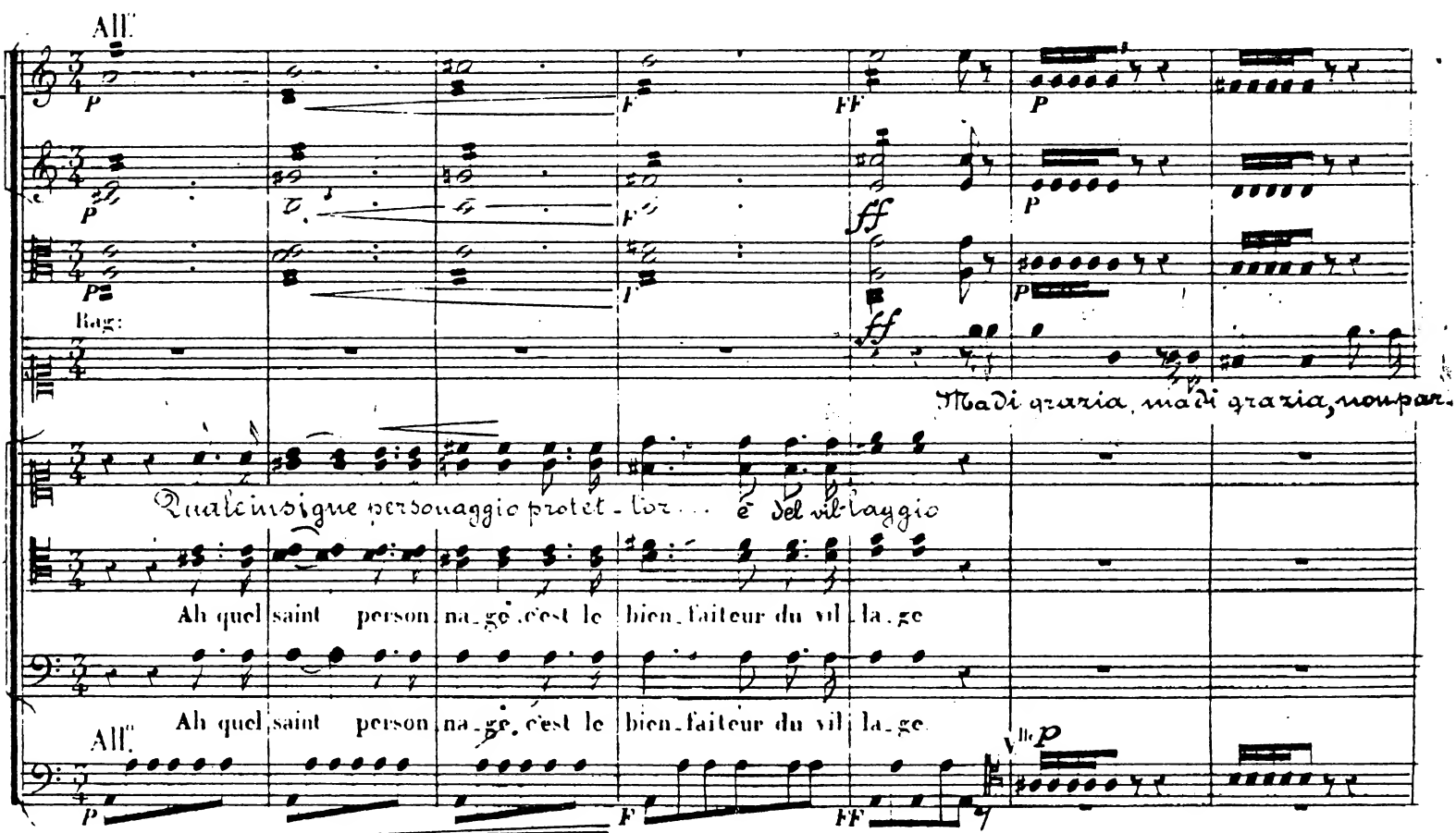
rò io vi darò io vi darò marito io vi darò
 Rag. Récit.
 Io dir po-

tro?
 le Conte.
 E voi... Da - ma verro-sa ca-ri fi-gli di-letti, parla-te io vi ri-



-spondo, tutto posso accordar da me che ricercate? Io vi secundo.

All.



Rag:

Qualcun si que personaggio protet- lor... e del vil- laggio

Ah quel saint person na- ge, c'est le bien- faiteur du vil- la- ge

All. Ah quel saint person na- ge, c'est le bien- faiteur du vil- la- ge.

Ma di grazia, ma di grazia, non par-



le Conte.

lia- mo ad una vo- ce Qual de- si- o qui vi con- du- ce? or che da me si

Fl.

P.^{te} Fl.

Hautb.

Cl.

C.^{on}

Tromp.

B.^{on}

Tromb.

Timb.

Alice.

Non parlons d'une voix si-lencio se si può si-len-zio ob-len-zio.

Par-lons l'un après l'autre si-lence taisez-vous si-len-ce si-len-ce

quel-fois qui se conduise, se conduise si-lence?

Non parlons d'une voix si-lencio se si può si-len-zio

Par-lons l'un après l'autre si-lence taisez-vous si-len-ce

Par-lons l'un après l'autre si-lence taisez-vous si-len-ce

Par-lons l'un après l'autre si-lence taisez-vous si-len-ce

sotto voce assai

sotto voce assai

sotto voce assai

(additando un trillo)

a voce

Vivace 2. 72

sotto voce assai

Flauti: solo. *p*

Cl: solo. *p*

simili

Conte.

Ma che la sua spo-sa si ser-bi sag-gia, sempre amoro-sa

ben... ebb... ebb...

Alice.

Io cerco e bra-mo se a me in mari-to si dia Giu-lia-no, che il stringe

ben... ebb... ebb...

solo.

p

sen... *Rag.* Da voi s'implo-ra piacer ben

Ebben... ebb... ebb... ebb... Ebb...

P^{te} Fl. *p*

gran-de, che fra bre-v'o-ra l'amato spo-so ovi-vi ri-tor-ni, dolce, af-fet-tuo-so Questom'i attendo u-ni-co

-ben... Ebben... Ebben...

Ben veni o-re-mi-ta si o-nora pre-gia, se si con-si-glia mol-ti pre-gia Ben e-re-mi-ta si o-nora e

Handwritten musical score for a vocal solo and piano accompaniment. The score is in 2/4 time and G major. The vocal line is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass). The lyrics are written below the vocal staff.

simili

simili

simili

simili

...gia, se si con-si-glia molto di pargia. Giovine fi-glia che ben si appiglia, nel mio soggiar-no si reche-

Fl.

F⁴ Fl.

Hautb.

Cl.

C² les Hautb.

C¹

B¹

Timb.

p sul ponticello.

p sul ponticello

p sul ponticello

Rob. *(additando il Conte)* Propizia stella nel mio sog-
gi-
ra-
ra.

Li-
to cer- riamo tutti a quel saggio, e ognun o- maggio tribute- ra.

CIMBUR.

Oi vi cer- chia- mo, buon E- re- - mi- - ta pa- ce gra-
Oui bon er- mi- te je sol- li- ci- te fa- veur bien
Oui hon er- mi- te je sol- li- ci- te fa- veur bien

vll.

Fl. *cres.*
Hautb. *cres.* a poco a poco.
cres.
cres.
cres.
cres.
cres.
cres.
cres.
cres. a poco a poco.
cres. a poco a poco.
Alice. *cres.* a poco a poco.
Bass. *cres.* a poco a poco.
- giorno giovine bella si recherà.
- Lesti cor-riamo tutti a quel saggio e ognun o-maggio tribu-te-
- di - ta ben lun-ga vi-ta noi vi cer-chia-mo buon o-re-
gran - de et je de man - de de la ten - dres - se de la jeu -
gran - de et je de man - de de la ten - dres - se de la jeu -
cres. 273 a poco a poco.

P.¹ Fl.

stacc.

f

P.N.

P.N.

P.N.

mi - ta, pa - ce gra - di - ta ben lun - ga vi - ta gio - ia, fre -
ci - te fa - veur bien gran - de et je de - man - de de la ten
Propizia stella... nel mio soggiorno giovine bella si reche - rà Propizia stella! nel mio
- rà.
Lesi cor - riamo tutti a quel
mi - ta pa - ce gra - di - ta ben lun - ga vi - ta, gio - ia fre -
- nes - se de la ri - ches - se e - xau - cez nous tout le vil -
- nes - se de la ri - ches - se e - xau - cez nous tout le vil -

273

- scher - za, bri-o, gio-vi-ver - za, gio-ia, ric-cher - za tutto sa-
 - chet - se de la jeu - nes - se de la ri - ches - se e - ran - ces
 - giamo giovin bel - la si ree - ra *Propria stella nel mio soggiorno giovin bella si ree - ra*
 saggio, e ognun o - maggio tribu - terà *Lesti corriamo tutti a quel saggio, e ognun o maggio tribute -*
 - scher - za bri-o, gio-vi-ver - za gio-ia ric-cher - za tutto sa-
 - la - ge vous rend hom - ma - ge a l'er - ni - la - ge nous i - rons
 - la - ge vous rend hom - ma - ge a l'er - ni - ta - ge nous i - rons

This block contains the musical notation for measures 272 through 275. It features a full orchestral score with multiple staves for woodwinds, brass, strings, and percussion. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo). Above the staves, there are several groups of notes and rests, likely representing a vocal line or a specific instrumental part. The measures are numbered 272, 273, 274, and 275 at the bottom of the page.

ra tout le vil-laggio vi rende o-maggio e al ro-mitaggio

mus tout le vil-la-ge vous rend hom-ma-ge à l'er-mi-ta-ge

sur. tout le vil-la-ge vous rend hom-ma-ge à l'er-mi-ta-ge

voir tout le vil-la-ge vous rend hom-ma-ge à l'er-mi-ta-ge

fous tout le vil-la-ge vous rend hom-ma-ge à l'er-mi-ta-ge

tous tout le vil-la-ge vous rend hom-ma-ge à l'er-mi-ta-ge

long tout le vil-la-ge vous rend hom-ma-ge à l'er-mi-ta-ge

FF

Handwritten musical score for a choir and orchestra, page 74. The score is written on multiple staves, including vocal staves and piano accompaniment. The lyrics are in French and appear to be a liturgical or religious text.

Vocal Parts (Lyrics):

si re - ce - ra si re - ce - ra si re -
nous i - rons tous nous i - rons tous nous i -
nous i - rons tous nous i - rons tous nous i -
nous i - rons tous nous i - rons tous nous i -

Piano Accompaniment:

The piano part features a prominent melodic line in the right hand, often marked with accents and dynamic markings such as **ff** (fortissimo) and **p** (piano). The left hand provides harmonic support with chords and moving lines. There are several measures of rests indicated by double bar lines with repeat signs.

[illegible]

Hautb.

Musical score for page 76, featuring woodwinds and voices. The score includes parts for Hautb. (Horn), Fl. (Flute), C. (Clarinet), B. (Bassoon), and voices. The lyrics are in Italian and French.

The woodwind parts (Hautb., Fl., C., B.) are marked *pp* (pianissimo) and *sottovoce* (piano). The vocal parts (Rob. and A. voi) are marked *sottovoce* (piano).

The lyrics are:

- diam lesti andiam
 tous al - long tous
 an - diam L'indopo l'ar - tro, l'indopo l'ar - tro, miei cari figli
 Rob:
 A voi re -
 - sti an - diam.
 i - rons tous
 i - rons tous
 sotto voce.

Hautb. solo. p

Cl. solo. p

Comte. Eb-ben... eb.

- la - ma che la sua spo - sa si ser - bi sag - gia, sempre amo - ro - sa

UNITI

stacc.

Alice.

To cercoe bra - no che a me in mari - to si dia Gin - lia - no, che il stringa ad

- ben... ebben... zbben...

78

solo.

simili

Rag.

sem...

Da vai's implo-ra piacer ben

Ebben... ebb... ebb... ebb...

P^o Fl.

lice

gran-de, olse fra brev'o-ra l'amato spo-sognivi ri-torni, dolc'affet tuoso, Duo ston'i attendo u-ni-ca

-ben... ebb... ebb...

solb. *solb.*

P¹ Fl.

solb.

ben.

Ben veun o-re-mu-a si onora pre-gia, se si con-si-glia molto si pre-gia sem-b-re-mi-ta si o-nora e

simili

simili

simili

simili

simili

pre-gia, se si con-si-glia molto si pre-gia. Giovine fi-glia che ben si appi-glia, nel mi-soggiar-no si re-cho-

Fl.

P^{re} Fl.

Hautb.

Cl.

C^{or} les Hautb. // // //

p

C^{or} p

B^{on}

p

Timb.

p

sul ponticello.

sul ponticello

sul ponticello

-rà.

Rob.

(additando il Conte)

Propizia stella! nel mio sog-

Lesti cor - riamo tutti a quel saggio, e ognun o - mag-gio tributerà.

CIMBURI.

Vo i vi cer - chia - - mo, buon E - re - mi - - ta pa - ce gra -

Oui bon er - ni - te . je sol - li - ci - te fa - veur bien .

Oui bon er - mi - te . je sol - li - ci - te fa - veur bien .

V^{ce}

Fl.

Hautb.

p *cres.*

cres *a poco a poco.*

cres.

cres.

cres. solo.

cres.

cres *a poco a poco.*

cres *a poco a poco.*

Alice.

Rag:

Noi vi cer-chia - - mo buon E-re -

oui bon er - ni te je sol - li -

-giamo giovine bella si recherà!

Lesti cor - riamotutti a quel saggio e ognun o-maggio tribu

di - - ta ben lun - ga vi - ta noi vi cer - chia - - mo, buon E-re

gran - de et je de - man - de de la ten - dres - se de la jeu -

gran - de et je de - man - de de la ten - dres - se de la jeu -

cres 273 *a poco a poco.*

Fl. scher - za brioso, gio - vi - ner - za gioia ric - cher - za tut - to sa -
 - dres - se de la jeu - nes - se de la ri - ches - se e - rau - cer
 - qu'uno, giovane bel. la si reccherà Oropiaia stella nel mio soggiorno giovane bella si reccherà
 saggio e ognun omaggio tribulerà. Lesti cor - riamo tutti a quel saggio e ognun s' - uaggia tribu - te.
 Fl. scher - za brioso, gio - vi - ner - za gioia ric - cher - za tut - to sa -
 - la - ge vous rend hom - ma - ge a l'er - ni - ta - ge nous i - rons
 - la - ge vous rend hom - ma - ge a l'er - ni - ta - ge nous i - rons

[illegible]

Handwritten musical score for a choir, page 85. The score is written on 18 staves. The first 14 staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and piano accompaniment. The last 4 staves are for a four-part vocal setting (Soprano, Alto, Tenor, Bass). The lyrics are in French and Italian. The music is in G major and 4/4 time. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Lyrics (French):

tu tri - bu - ti o - mag - gio al - la ver -
 tus vient rendre hom ma ge a vos ver

Lyrics (Italian):

tu tri - bu - ti o - mag - gio al - la ver -
 tus vient rendre hom ma ge a vos ver

- tu. Buon perso - na - gio tutto vil - laggio tri - bu - ti omaggio alla vir
 - tus saint per - son - na - ge tout le vil - la - ge vient rendre hom - ma - ge à vos ver -
 - tu. Tutto vil - lag - gio tri - buti omag - gio nei ro - mi - tag - gio alla vir
 - tu. Buon perso - na - gio tutto vil - lag - gio tri - bu - ti omaggio alla vir
 - tus saint per - son - na - ge tout le vil - la - ge vient rendre hom - ma - ge à vos ver -
 - tas saint per - son - na - ge tout le vil - la - ge vient rendre hom - ma - ge à vos ver -
 - tus saint per - son - na - ge tout le vil - la - ge vient rendre hom - ma - ge à vos ver -
 FF

in - tro - mag - gio al - la vir -
tus vient rendre hom - ma - ge a vos ver -
ci o - mag - gio al - la vir -
tus in - tro - mag - gio al - la vir -
tus vient rendre hom - ma - ge a vos ver

la vir-tu al-la vir-tu al-la vir-tu. . .

vos ver-tus a vos ver-tus a vos ver-tus.

vos ver-tus a vos ver-tus a vos ver-tus.

vos ver-tus a vos ver-tus a vos ver-tus.

This page of musical notation consists of 15 staves, organized into several systems. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings.

- Staff 1:** Treble clef, key signature of one sharp (F#), time signature of 4/4. It contains a series of whole rests.
- Staff 2:** Treble clef, key signature of one sharp (F#), time signature of 4/4. It contains a series of whole rests.
- Staff 3:** Treble clef, key signature of one sharp (F#), time signature of 4/4. It contains a series of eighth notes, some beamed together.
- Staff 4:** Treble clef, key signature of one sharp (F#), time signature of 4/4. It contains a series of eighth notes, some beamed together.
- Staff 5:** Treble clef, key signature of one sharp (F#), time signature of 4/4. It contains a series of eighth notes, some beamed together.
- Staff 6:** Treble clef, key signature of one sharp (F#), time signature of 4/4. It contains a series of eighth notes, some beamed together.
- Staff 7:** Treble clef, key signature of one sharp (F#), time signature of 4/4. It contains a series of eighth notes, some beamed together.
- Staff 8:** Treble clef, key signature of one sharp (F#), time signature of 4/4. It contains a series of eighth notes, some beamed together.
- Staff 9:** Treble clef, key signature of one sharp (F#), time signature of 4/4. It contains a series of eighth notes, some beamed together.
- Staff 10:** Treble clef, key signature of one sharp (F#), time signature of 4/4. It contains a series of eighth notes, some beamed together.
- Staff 11:** Treble clef, key signature of one sharp (F#), time signature of 4/4. It contains a series of eighth notes, some beamed together.
- Staff 12:** Treble clef, key signature of one sharp (F#), time signature of 4/4. It contains a series of eighth notes, some beamed together.
- Staff 13:** Treble clef, key signature of one sharp (F#), time signature of 4/4. It contains a series of eighth notes, some beamed together.
- Staff 14:** Treble clef, key signature of one sharp (F#), time signature of 4/4. It contains a series of eighth notes, some beamed together.
- Staff 15:** Treble clef, key signature of one sharp (F#), time signature of 4/4. It contains a series of eighth notes, some beamed together.

The page is numbered 20 in the top left corner.

This page of musical notation is for a 12-part ensemble, likely a chamber or orchestral group. The score is organized into 12 staves, each with a unique clef and key signature. The notation includes a variety of musical symbols such as notes, rests, beams, and dynamic markings. The lyrics "C'est les Hauts" are written on the fourth staff. The music is written in a style that suggests a 19th-century composition, with a focus on melodic and harmonic development across the different parts.

Staff 1: Treble clef, key of D major. Contains rests and melodic fragments.

Staff 2: Treble clef, key of D major. Contains rests and melodic fragments.

Staff 3: Treble clef, key of D major. Contains a continuous melodic line with eighth notes.

Staff 4: Treble clef, key of D major. Contains the lyrics "C'est les Hauts" and rests.

Staff 5: Treble clef, key of D major. Contains a melodic line with a long slur.

Staff 6: Treble clef, key of D major. Contains a melodic line with a long slur.

Staff 7: Bass clef, key of D major. Contains a melodic line with a long slur.

Staff 8: Bass clef, key of D major. Contains a melodic line with a long slur.

Staff 9: Bass clef, key of D major. Contains a melodic line with a long slur.

Staff 10: Treble clef, key of D major. Contains a melodic line with a long slur.

Staff 11: Treble clef, key of D major. Contains a melodic line with a long slur.

Staff 12: Bass clef, key of D major. Contains a melodic line with a long slur.

Recit

Rag: (*trattenendo il Conte*)

Di grazia annunziante si tratta di ma-dama Mentre i guerrieri

nostri, che d'umor di gloria infiamma, nei campi d'Ibussulman colgono valor, le congiunte, le spose

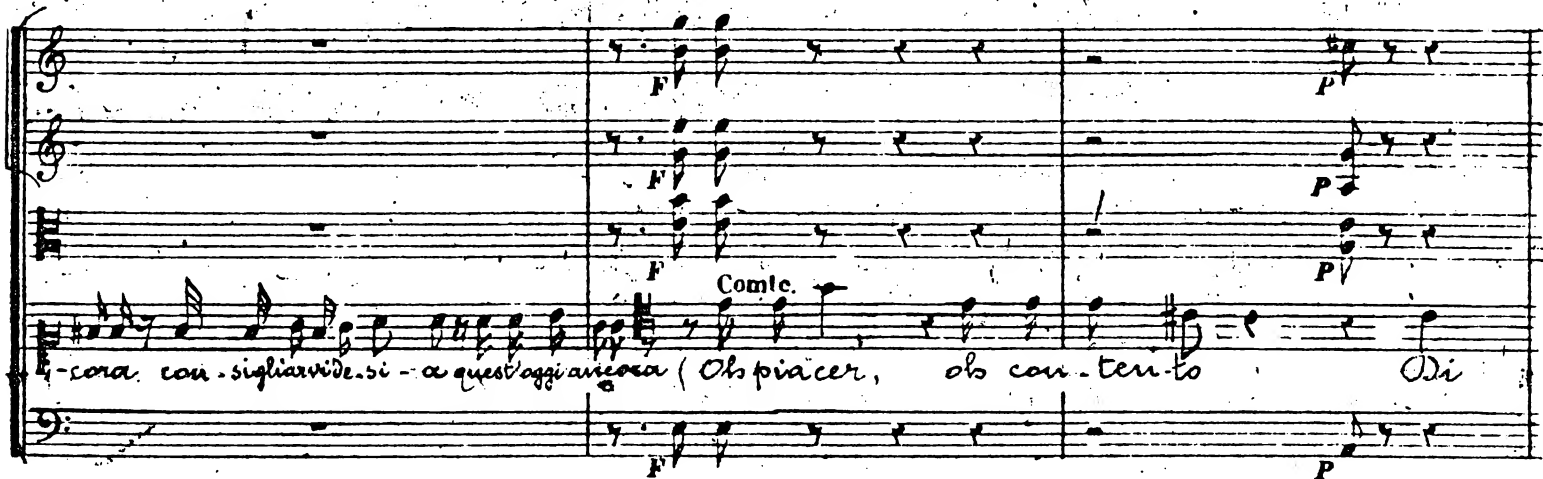
ben ch'è nel primo fiore, ha congiurato con me restarsi in frontiera per serbar ai ma-ri ti eterna fe

Conte. (*a Ragonda additando il castello*) Rag:

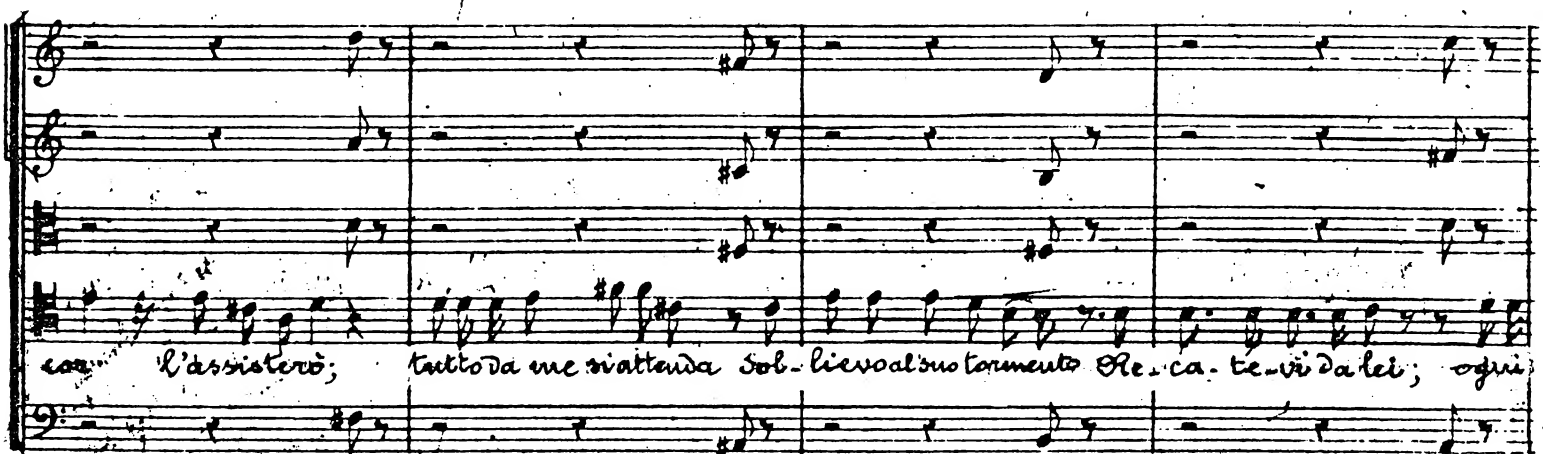
(Ove beltà e amor so-no pri-gionieri) Là nel castel della gentil contessa? Il c'è bravo ger-



p *p* *p*
 una pagna coi piedi Agi-tata e op-pressa sopra incognito mal che se l'ar-



F *p* *p* *p*
 Comle.
 -sora con-sigliarvi de-si-a quest'oggi an-cora (Oh piacer, oh con-ten-to Di



con l'assisterò; tutto da me riattenda sol-lievo al suo tormento Re-ca-te-vi da lei; ogni



F *p* *p* *p* *p*
 altro partira Io la l'attenderò; venga al mio tetto umile (Quel-la rara bel-la più vaga dell'apule.)

Fl.
Pic.
Ob.
Cl.
Fag.
Tromp.
Tromb.
Timb.

Allegro

Alice.
Ragot.
Comte.
Rob.
Dessus.
Tenores.
Basse.

Buen pensa - maggio, tutto il villag - gio tribu - ti o - maggio alla vir - tu...
saint per - son - na - ge tout le vil - la - ge vient rendre hom - ma - ge à vos ver - tus
tutto il villag - gio tribu - ti o - maggio nel no - mi - tag - gio alla vir - tu...
Buen perso - na - gio, tutto il vil - lag - gio tri - bu - ti o - mag - gio alla vir - tu...
saint per - son - na - ge tout le vil - la - ge vient rendre hom - ma - ge à vos ver - tus
saint per - son - na - ge tout le vil - la - ge vient rendre hom - ma - ge à vos ver - tus

tri - bu - ti o - mag - gio al - la vir - tū al - la vir -
vient rendre hom - ma - ge a vos ver - tus a vos ver -
- bu - ti o - mag - gio al - la vir - tū al - la vir -
tri - bu - ti o - mag - gio al - la vir - tū al - la vir -
vient rendre hom - ma - ge a vos ver - tus a vos ver -
vient rendre hom - ma - ge a vos ver - tus a vos ver -

(Entrano nel romitaggio, Ragonda nel castello)

-tù al la vir-tù al la vir-tù!...

-tus a vos ver-tus -tus a vos ver-tus

-tus a vos ver-tus -tus a vos ver-tus

-tus a vos ver-tus -tus a vos ver-tus

-tus a vos ver-tus -tus a vos ver-tus

F F

II. SCENA ED ARIA

AJO

97

Allegro.

sotto voce.

sotto voce.

V^{lle}

sotto voce.

C.B.

UNITI

FF

le Gouverneur.

Isolier.

« C'est de lui seul que l'on doit se fier pour la sorte! Seigneur, de bon non vi spaccia posar qui alla penombra.

Gouv.

Isol.

E perchè mi s'indusse lasciar le nostre scorte e smarrire i nostri progetti?

Giunti siamo al castello dell'amata cugina.

Se potessi vederla non soffrirei d'amor ma lunge di scemar, l'ardor che mi martella

(L'ajo si asside)
essa è meco crudel sic-co-me è bella. Eb-be-ne, mio signor ri-pi

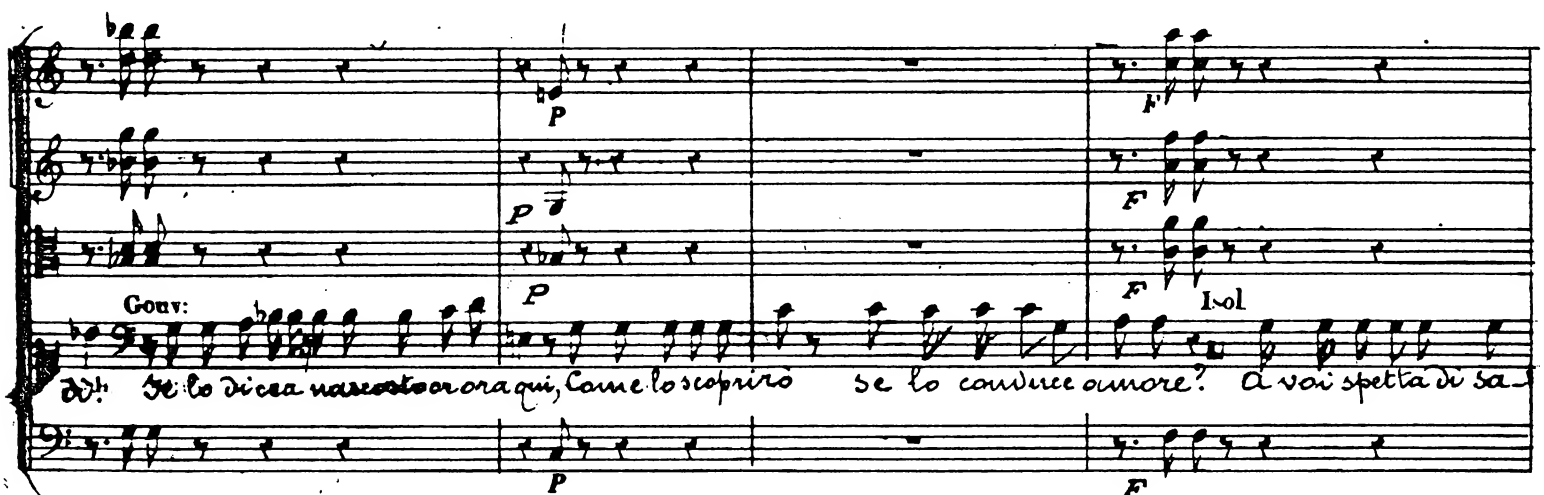
ve-te co-raggio Del-la più vana impresa io son messaggio S'alleza vostro prence, a lui commesso.



son, suo figlio il conte Ors, che gli ricercasi ci vuol. Quel demone fa-tal, allievo e mio si-



-gnore senza l'assesso mio se ne fuggi, recando in seno al mio dolore. Da il ciel qual trama or-



Gouv: *P* *F* *I-sol*
Ors: Se lo dicea nascesto ora qui, come lo scoprirò se lo conduce amore? A voi spetta di sa-



Gouv:
 -porlo, siete l'aior il preceptor, a voi spetta l'alto o-nor. O bella gloria, alto splendor

Andantino. $\text{♩} = 92$.

Flûtes. *F* *P* *Solo.* *F*

Petite Flûte. *F* *Solo.* *F*

Hautbois. *F* *P* *Solo.* *F*

Clarinettes en UT. *F* *P* *Solo.* *F*

Cors en FA. *F* *P* *Solo.* *F*

Trompettes en SI b. *F* *F*

Bassons. *F* *F*

Violons. *F* *PP* *F*

Alto. *F* *PP* *F*

Le GOUVERNEUR

CHŒUR de Femmes.

Violoncelle. *F* *F* *F*

Contre-Basse. *F* *F* *F*

Andantino. $\text{♩} = 92$.

F

This page of musical notation consists of 13 staves. The first 12 staves are for piano accompaniment, and the 13th staff is for a vocal line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic Markings:

- P** (Piano): Marked at the beginning of the first six staves and the 13th staff.
- F** (Forte): Marked at the beginning of the 7th through 12th staves.
- PP** (Pianissimo): Marked at the end of the 8th, 9th, 10th, and 12th staves.

Articulation and Performance Instructions:

- tr** (trill): Indicated above several notes in the 7th, 8th, and 9th staves.
- a2** (second ending): Indicated above a note in the 7th staff.

Vocal Line (Staff 13):

Vegliai mai sempre tremar co.

[illegible]

sf sf simili

sf sf simili

sf sf simili

sf sf simili

p sf

sf sf

p

P sf P sf P sf P sf P sf P sf

Unite

sf sf simili

sf sf simili

- guon

Se alla guerra

Se alla caccia il peri-gliolo min

sf sf simili

- nac - cia io lo. Do: vrò davvero se guir... io, lo davvero... davvero se- guir se non mi a pe- rir an- cor pe-

musical score for piano and voice, featuring 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, sf, f, pp). The lyrics are in Italian, starting with "ur... io lo dovri... dovri se-guir xavessi a pe-rir a pe-rir Vegliar mai sempre tremar co-".

ur... io lo dovri... dovri se-guir xavessi a pe-rir a pe-rir Vegliar mai sempre tremar co-

Musical score for page 107, featuring multiple staves with vocal and instrumental parts. The score includes dynamic markings such as *F* (Forte), *pp* (pianissimo), and *fp* (fortissimo). The lyrics are in Italian:

- ti per il mio pre- ce per i miei di : D'io fe- del D'un gran signor que- st'è la gloria e lio

The score is written for a large ensemble, with multiple staves for each instrument and voice. The key signature is one flat (B-flat), and the time signature is 4/4. The music is characterized by complex rhythmic patterns and a variety of dynamic contrasts.

Musical score for a vocal and instrumental ensemble. The score consists of 14 staves. The first 12 staves are for instruments, and the last two are for a vocal line. The music is in 2/4 time and features various dynamics including fortissimo (f), piano (p), and diviso (div.). The vocal line includes the lyrics: "nor... e l'o-no-re l'o-nor d'io fe-del di un gran signor, da io fe-del di un gran si'."

Musical score for a string ensemble, featuring multiple staves with complex rhythmic patterns, triplets, and dynamic markings. The score includes the following elements:

- Dynamic markings:** *pp* (pianissimo) is used frequently across the score.
- Articulation:** *pizz.* (pizzicato) and *sim.* (sforzando) are used to indicate specific playing techniques.
- Lyrics:** The bottom of the page contains the lyrics: *-guor de rapi-torinima bel-la dorrostar con lui con ella? Thonisea-ro prece-*
- Performance instructions:** *Solo.* is written above a staff, and *unite* is written below a staff.
- Figural bass:** The bottom two staves feature a continuous figural bass line with complex rhythmic patterns.

This musical score is for a vocal solo, marked "Solo." and "P" (piano). The score is written for a voice part and a piano accompaniment. The piano part consists of several staves, including a grand staff (treble and bass clef) and additional staves for the right and left hands. The vocal line is written in a single staff with a treble clef. The music is in a key with one flat (B-flat) and a 4/4 time signature. The vocal line features a melodic phrase with a trill and a triplet. The piano accompaniment includes a complex rhythmic pattern with triplets and sixteenth notes. The lyrics are in Italian and are written below the vocal line.

Solo.
P

-tor; ei andreb- - be dell'o- nor se rapito in una bel- la dove star con lui con

Musical score for page 111, featuring multiple staves with complex rhythmic patterns, dynamic markings (F, FF, PP, f), and a vocal line with Italian lyrics. The score includes various musical notations such as triplets, slurs, and crescendo/decrescendo hairpins.

Dynamics and markings visible on the page include: *F*, *FF*, *PP*, *f*, *arco.*, and *Una.*

The vocal line (soprano) includes the following lyrics:

ella? Agniscato pre - cet - tor ci andreb - be dell'o - nor Vegliar mai sempre tremar co-

112

Solo.

F

F

F

F

F

F

F

F

F

FF

PP

FF

PP

FF

PP

F

F

FF

PP

F

-oè per il mio presen-za per i miei di D'a-i-o fe del Di un gran signor que - - st'è la gloria l'a.

F

FF

PP

F

The musical score consists of 12 staves. The first 10 staves are for instruments, and the last two are for a vocal line. The music is in 2/4 time and features various dynamics and articulations.

Dynamics and articulations include:

- tr* (trill) at the beginning of the first staff.
- F* (forte) in the first, second, third, fourth, fifth, sixth, seventh, eighth, and ninth staves.
- p* (piano) in the fourth, fifth, sixth, seventh, eighth, and ninth staves.
- f* (forte) in the tenth, eleventh, and twelfth staves.
- div.* (divisi) in the tenth staff.
- tr* (trill) in the eleventh staff.
- 3* (triplets) in the eleventh and twelfth staves.
- fin.* (fine) in the twelfth staff.

The vocal line (last two staves) includes the following lyrics:

 - nor... e l'o-no-re l'o-nor d'ai o fe-del di un si-gnor da-io fe-del di un gran si-gnor, da-io fe-del di un gran si-

 The music concludes with a double bar line and a repeat sign.

[illegible]

Triang: Allegretto. ♩-96.

Flaut. Allegretto.

solo voce assai.

Uniti

Fl.: solo sotto voce assai.

P.^{le} Fl.

Hautb.: solo.

Triang:

stacc.

Fl:

P.^{le} Fl.

Hautb:

Clar. en LA.

Corns. en MI.

B^o:

Triang:

stacc.

First system of musical notation, measures 271-275. The score is written for a large ensemble, including woodwinds, brass, and strings. The key signature is one sharp (F#). The time signature is 4/4. The first five staves are marked **FF** (fortissimo). The sixth staff is labeled **Tromp. en LA FF**. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as **ff** and **ff**.

Second system of musical notation, measures 276-280. The score continues the ensemble piece. The key signature remains one sharp (F#). The time signature is 4/4. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as **ff** and **ff**. The bottom right corner of the system includes the letter **P** and a small number **3**.

Fl: *solo.*

P^{te} Fl.

Hautb: *solo.*

Triang:

(osservando alla parte del romitaggio)

Paesane, che sortono dall'eremitaggio)

Voi carol con siete o signor La Dio merce mer cè . . . con voi con voi sa

vous not re appui et not re ami La Dio merce

Fl: *solo.*

P^{te} Fl.

Hautb: *solo.*

Triang:

-rò con voi con voi sa - rò . . . con voi con voi sa - rò buon & re - mi - ta . . .

con voi sa - rò j. ri - ve

musical score for a piano and voice piece, page 118. The score is written in G major (one sharp) and 4/4 time. It consists of 16 measures.

The piano part (left hand) features a solo section starting at measure 4, marked *p* (piano) and *solo.* The piano part is marked *ff* (fortissimo) at the end of the piece.

The vocal part (right hand) features a melody with French lyrics. The lyrics are:

con voi sa-ro con voi sa-
-ro tou-jours vous voir tou-jours vous

The vocal part is marked *ff* (fortissimo) at the end of the piece.

-rô, con voi sa - rô vi ri - ve - drô con voi sa - rô;
 voir toujours, vous voir j'i - rai vous voir tou - jours vous voir

il solo.

Hautb:

Clar:

Cor:

Triang:

p

saggio pro - fe - ta vi ser - bi il ciel saggio pro - fe - ta

o saint pro - phète sy - ez be ni puissant pro - phète

pizz.

Fl:

P^{te} Fl.

Hautb:

Clar:

Cor:

Triang:

vi ser - bi il ciel Buona fi - gliu - la merçè il ro -

sy - ez be ni jeu - ne fil - let - te a gra - cie à

Fl. 8^{va}

P. Fl.

Violin I

Violin II

Viola

Violoncello

Bass

Soprano

Tenore

mi-to. sor-tee ma-ri-to ri-tro-ve-ra

lui for-tu-ne fai-te et bon na-ti for-tu-ne

arco. ff

A musical score for a scene, likely from an opera or ballet. The score is written for a large ensemble, including vocal soloists and a full orchestra. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into several systems, each containing multiple staves. The vocal parts are written in French, and the instrumental parts are written in various staves, including a grand staff (treble and bass clef) and a piano part (piano clef). The score includes dynamic markings such as *p* (piano) and *sub* (subito). The lyrics are in French and include the following lines:

Gouverneur
Seigneur ve-do gentil donzella,
ri-to ri-tro-ve-ra
fai-te et bon ma-ri.

The score is written in a clear, legible hand, with notes and rests clearly defined. The lyrics are written in a cursive script, and the dynamic markings are clearly visible. The overall layout is professional and well-organized.

musical score for a vocal and instrumental ensemble, featuring multiple staves with various musical notations, dynamics, and lyrics.

Dynamics: *ff* (fortissimo), *P* (piano).

Lyrics:

contol pa-drone la se-gnora la se-gnora
(alle paesane)
Mie gio-vi-

The score is written on 15 staves. The first 10 staves are for instruments, and the last 5 staves are for voices. The music is in 2/4 time and G major. The lyrics are in Italian. The score includes various musical notations such as notes, rests, and dynamic markings.

Fl.

P.^{re} Fl.

Hautb.

B^{ass}

sol.

dol.

- nol - te, di gra - ria, di - te: come giunt'è quande per ch'è quest'erem - ta, di te lo a

Hautb.

dol.

B^{ass}

me.

che intesi al rime ben d'otto di

Che a noi dispar - ve, che a noi fug.

Ben d'otto di

che qui compar - ve.

voilà huit jours

pas d'avan - ta ge

musical score for piano and voice, page 426. The score features multiple staves with piano accompaniment and a vocal line. The piano part includes various textures such as chords, arpeggios, and sixteenth-note patterns. The vocal line includes the lyrics "- spar ve, che a noi dispa- ve che a noi fuggi."

All. $\text{♩} = 112.$
1^{ra} Sotto voce.

Sotto voce.

Sotto voce

Sotto voce

Sotto voce.

pizz.

Quest'innaf-fa - - re ben sin-go - la - - re che mi star - di . . . Qui s'hannu -

All. $\text{♩} = 112.$

stacc.

-ste - ro! Quest'è re - mi - ta che o-guuno o - no - ra, che o-guuno in - plo - - ra di cor sin-

C¹

1^{re} Sotto voce

- ce - ro ci che sia. Do - - - ra, for-ve-gli ma - - - i fosse il mio caro con.

32

pizz.

a Tempo

pizz. Suivez la voix. *a Tempo*

pizz.

- te d'o - ry?... Quel malan-dri - - - no m'è quivì - ci - - - no; certo che

pizz. *a Tempo*

Musical score for a string quartet and voice, page 129. The score features multiple staves for strings and a vocal line with French lyrics. Dynamics include forte (F) and piano (P). The piece concludes with a "DIV." (Divertimento) section.

Lyrics: *son . . . si certa, qui n'arresteglie si cer - to son qui na-scoito e - gli è*
Che volgein
Mais qu'il il

Performance markings include *arco.* (arco) and *Parco.* (Parco). The score ends with a *DIV.* (Divertimento) section.

E - i abbe si a - do - ra che ognun im - plo - ra,
 can - po quel viator! tetro mi appare di tristounor. Che volge in capo quel viator! tetro mi appare di tristounor. Partir co -
 donc ce voy - a - geur il n'a pas l'air de bonè humeur mais qu'à il donc ce voy - a - geur il n'a pas l'air de bonè humeur il faut nous

The image shows a page from a musical score, likely for a grand opera. It features multiple staves with musical notation, including notes, rests, and dynamic markings. The lyrics are written below the staves, alternating between Italian and French. The title "UNITE" is prominently displayed in the center of the page. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like "pp" (pianissimo) and "f" (forte). The lyrics are written in a mix of Italian and French, with some words in italics. The overall layout is typical of a musical score, with staves arranged vertically and lyrics aligned with the corresponding musical phrases.

con occhio di sospetto (l'Ajo) Fos - se ibni-o ca - ro con - te d'O-ry?

viene, sortiam di qui, partir conviene, sortiam di qui, partir conviene, sortiam di qui, partir conviene, sortiam di qui sortiam.

é loigner aus si sortons d'i ci partons d'i ci il faut nous é loigner aus si sortons d'i ci partons d'i ci sortons

UNITE

This musical score is for a vocal ensemble, likely a choir, with lyrics in French. The score is written on 12 staves, organized into four systems of three staves each. The first system of staves contains instrumental or vocal parts with various notes and rests. The second system of staves contains more instrumental or vocal parts. The third system of staves contains lyrics and corresponding musical notation. The lyrics are: "fos-se il mio caro con-te d'Ory? fosse il mio caro con-te d'Ory? Si partiam sortiam partiam sortiam partiam sortiam partiam di qui, par. partons sortons partons sortons partons sortons partons d'i ci par." The fourth system of staves contains more instrumental or vocal parts. The score is written in a standard musical notation with various notes, rests, and accidentals.

fos-se il mio caro con-te d'Ory? fosse il mio caro con-te d'Ory? Si
partiam sortiam partiam sortiam partiam sortiam partiam di qui, par.
partons sortons partons sortons partons sortons partons d'i ci par.

... to qua ... nasco - sto e gli è na - bu - sto, e gli è *Quest'è un af-*
 tiam di qui par. tiam di gli.
 tons di ci par - tons di ci.
 Solo voce.
 pizz.
 p

Fl. Solo.

Cl. Solo.

Bⁿ.

stacc.

- fa - - re ben sin - go - - la - - re che mi stor - - di . . . Qui v'haumiste - ro!

pizz.

x¹¹

Quest'è re - - mi - - ta che ognuno o - - no - - ra, che ogni un - plo - - - ra di cor sin -

Fl.
Cl.
C^{tr}
B^{tr}

stacc.

- ce - ro; ei che si a - do - - - ra, fosse gli ma - - i fosse il mio ca - ro con -

col canto a tempo

pizz.

pizz.

pizz.

te d'o - - ry? ... Quel malandri - - - no mi è qui vi - ci - - no; certo ch'io

pizz.

son... sì certo, qui nascosto egli è, sì cer son qui nascosto e - gli è

Sortiam di

si con-to nasco sto e gliu, si cer-to son, si cer-to son, na- sco- sto e...
 qui Partiam di qui Sortiam di qui par-tiam di
 ci partons d'i ci sor- tons d'i ci par- tons d'i ci sortons d'i

si cer-to son na-sesto e gliè, si certo son si cer-to son, na-seo-sto e-gliè

qui Sortiam di qui par-tiam di qui

ci partons d'i ci sor-tons d'i ci par-tons d'i ci

The musical score is arranged in systems. The upper systems consist of multiple staves, likely for different instrumental parts, with dynamic markings such as *FP* (Forzando Piano) and *FF* (Forzando Forte) indicating accents. The lower section of the page contains a vocal line with the following lyrics in Italian:

ma - sco - sto e - gli è... qu... na - sca - sto e - gli è na -
 par - tiam di qui par tiam di ni partiam di qui par
 sor - tons d'i ci cor - tons d'i ci sor - tons d'i ci par

The score concludes with a final system of staves, including a bass line with a *FP* marking.

- scostoglie na- so- stoc- gli è.
 .tiam di qui par- tiam di qui.
 - tons d'i ci par- tons d'i - ci.

The musical score consists of 14 staves. The first 10 staves are for vocal parts, with lyrics in Italian and French. The 11th staff is a double bar line. The 12th staff is for a bass line. The 13th staff is for a bass line. The 14th staff is for a bass line.

Violons.

Alto.

Le Gouverneur;

Alice.

Isolier

Basses.

Le Gouv. (andando incontro ad Alice, che esce dal Romitaggio)

Alice

L'Eremita mia bella ove potrò veder? Tra breve qui sarà, dee qui ve-

Isolier. (con gioia) Alice

Non badate alla contessa lo brama consigliar! D'avver? Sopra di quel mal che si la tiene oppressa

Le Gouv.

Isolier.

Le Gouv.

Grazie una buona figlia ti farà dunque veder? Ella vien qual gioia è pia - cer! Questa bella contessa dal

quando o d'ittor mi riafferma nel cor una prova più forte

Itò attendi; io vado intraziare le vostre sorte; con lor a-

All.

- sieme ritornero per confermarvi i dubbi, o almeno li strug-ge-ro

(Vllo parte e fluce su ritina d'altia parte)

C.B. P

Rallent

Isolier.

Uniti

Son rivetro la bella che mi è cara: ma come disarmar quella virtù si

siora e come in mio favor piegarla io tenterò? Se l'Ermita quel pueroso padre m'assisterà, allora d'ardire io mi armerò

Mod.^{to}

Andantino.

Andiam forse non son paggio del Conte Orz

(va a suonare la campa)

arco. *Div. arco.* *Unite* *F*

- nella del remi- *I solier* *Le Comte. (con un gesto di sorpresa)* *F*

torio è ne esce il Conte Ory) *Sal - ve, saggio Eremita (È il mio paggio; suopriamo qual disegno lo invita.)*

arco. *P*

Allegro.

Sotto voce.

Sotto voce. *I solier. (attonito)* *Le Comte.*

Voi qui? Che mai vi adduce, o verroso Iso- lier? Da ch'io mi sia Tale è l'ef-

Sotto voce.

I solier. *(offre una borsa)*

- fetto della mia sapienza *Un sì gran saper non puossi compensare e quest'of- ferta, è ben debile o-*

Le Comte. *(prende la borsa)* *FF*

- maggio *È importa; a me ti, puoi fi - dar; di pur; parla, bel paggio.* *FF*

FF

All.^o moderato. $\text{♩} = 60.$

Flûtes. *Solo.* *P* *F* *P*

Hautbois. *Solo.* *mf* *F* *P*

Clarinettes en LA. *F* *P*

Cors en MI. *Solo.* *P* *F* *P*

Trompettes en LA.

Bassons. *P* *F* *P* *Solo*

Violons. *P* *F* *P* *dolce*

Alto. *P* *f* *P* *p* *dolce*

ISOLIER. *u-na*

Le COMTE.

Violoncelle. *arco.* *F* *P*

Contre-Basse. *Pizz.* *arco.* *P*

All.^o moderato. $\text{♩} = 60.$

[illegible]

[illegible]

147

a tempo

Fl. Solo.

Hautb. Solo.

Cl. Solo.

C² Solo.

B² Solo.

arco.

arco.

arco.

Le Conte.

Isoliers

Sen-tiam

ville

arco

Hautb.

Cl.

C.

B.

Solo.

mf *p*

mf *p*

mf *p*

mf *p*

- dea di destar-le pieta - - de, ma quel cor abbi-mè! sì cru-de - - le più si

[illegible]

Fl. Solo. *a tempo*

Hautb. Solo. *P*

Cl. Solo. *P*

C¹ Solo. *P*

B¹ Solo. *P*

pizz. *P*

P pizz.

P pizz.

Div. Unite

a tempo
arco.

Andl.. Sentiam sentiam...

pizz. *P*

E finché quel'asson-te ge-

C¹

B¹

ma - so ne-mici combatti se-ro-ce, un a-mante a lei fe-del non am-

C¹B²

(accennando il castello)

mette al suo ca - stel

Per ve - der la esir di

Quello della contessa? oh ciel!

Solo.

a2

36

Solo.

arco.

arco.

fianza, impensierata mi sta nel capo, ma dif - fi - ci - le ad - dvie - re

Sentiam sen

alle

arco

[illegible]

col canto a tempo col canto a tempo

col canto a tempo col canto a tempo

ben... vaga i... che ti sta ben... a che ti sta ben... in un si po... ore... do

37

The musical score is arranged in 12 staves. The first 10 staves are for instrumental parts, likely strings and woodwinds. The last two staves are for vocal parts. The score is in 4/4 time and key of D major. It includes dynamic markings such as *sf* (sforzando), *p* (piano), and *f* (forte), and articulation marks like accents and slurs. The bottom section contains Italian lyrics for a vocal part.

Al-la ope-re d'al-la-mo-re in ve-ro-ri ri-na-sci-il co-re
gua-re Si ta-ce

Musical score for a vocal and instrumental ensemble. The score is written in G major (one sharp) and 4/4 time. It consists of 12 staves. The first six staves are for instruments (likely strings or woodwinds), and the last six are for voices. The lyrics are in Italian.

Dynamics and markings include: *pp* (pianissimo), *f* (forte), *f unis.* (forte unison), and *divisé.* (divided).

The lyrics are:

si dello scaltro. or si vedrà se il saper mi servirà or si vedrà or si vedrà... se il sa
 - rò... ma si vedrà... chi fra noi... la vincerà si tacerò ma si vedrà chi fra

[illegible]

Rallentando

fino

al

Tempo.

[illegible]

C⁷
B^m *p*

... l'architetto re-clamo ed allora si e-se-gui-ra l'incantesimo-stae.
Oi ben?

Hautb.
cl.
C⁷
B^m *#3*

Solo voce.

... da-van-te qui vor-con-sig-lie-ra l'idea.
... Che se ei questo pur sa? si anche ei questo pur sa?

musical score for a string quartet and voice, featuring a vocal solo and various musical notations.

The score is written for five staves: four for strings (Violin I, Violin II, Viola, and Cello/Double Bass) and one for voice. The key signature is one sharp (F#), and the time signature is 4/4.

Key musical elements include:

- Violin I:** Features a triplet of eighth notes in the third measure, marked *F* (forte).
- Violin II:** Features a triplet of eighth notes in the third measure, marked *F* (forte).
- Viola:** Features a triplet of eighth notes in the third measure, marked *F* (forte).
- Cello/Double Bass:** Features a triplet of eighth notes in the third measure, marked *F* (forte).
- Voice:** Enters in the fourth measure with the lyrics "Solo, *mf*" (mezzo-forte).
- Lyrics:**
lei che la freddezza è cagion... del suo dolor
È ver è ver non vi pa mal non vi poi
- Other markings:** The word "arco." (arco) appears below the Cello/Double Bass staff in the fifth and sixth measures. The word "Solo, *mf*" appears above the voice staff in the fourth measure. The word "f" (forte) appears below the Cello/Double Bass staff in the seventh measure.

Musical score for "L'Amant de la Montagne" by Georges Bizet. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes a prominent triplet figure in the right hand and a more active bass line. The vocal line enters with the lyrics "Per qua-rir: . . se to sto il bra-mi dite a lei com'vien che mi ami." The score includes various musical markings such as "p" (piano), "f" (forte), "pizz." (pizzicato), and "arco." (arco). The piece concludes with a final chord and a fermata.

This page of musical notation is for a string quartet, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano), 'mf' (mezzo-forte), 'f' (forte), and 'dolce' (softly). There are also performance instructions like 'Solo.', 'pizz.' (pizzicato), and 'arco.' (arco). The music is written in a key with two sharps (F# and C#).

Solo. mf p

mf p

mf p

mf p

pizz.

pizz.

pizz.

(additando Isoliero) *Dite ai lei convien ch'ell'a - mi*

no ch'è ben chel-l'a - mi (Non il tri-sto e mio ri-val.)

pizz.

cl.

col canto

cl. C.B.

Solo. P

Solo. P

Glo - ria o - - nor dei più bei di tu sa - rai del conte Ory si tu .

a tempo

stacc. sf

stacc. arco. sf

P stacc. sf

P arco. sf

P arco stacc. sf

-rai del con - te O - ry . . . (Vedi là quel tradi - to - - re vuol lot - tar col suo si -

finis

P sf

Olla spe-nced all'a-mo-re in seno mi ri-na-sce il co-re
 guo-re!

(Si tace)

Musical score for a vocal and instrumental ensemble. The score is written in G major (one sharp) and 4/4 time. It consists of 12 staves. The first six staves are for instrumental parts, and the last six are for vocal parts. The lyrics are in Italian.

Dynamics and markings include: *pp* (pianissimo), *F* (forte), *divise.* (divided), *F unis.* (forte unison), and *Unis //* (unison, repeat).

The lyrics are:

(Si dello scaltro or si vedrà se il saper mi servirà or si vedrà or si vedrà... se il sa-

-rò... ma si ve-drà... chi fra noi... la vincerà si tacerò ma si ve-drà... chi fra

[illegible]

22

Musical score for a 12-staff piece, likely a symphony or concerto. The score is in G major (one sharp) and 2/4 time. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *ff*, *p*, *stacc.*, and *div.* The bottom two staves contain lyrics in Italian.

Lyrics (bottom two staves):
 rā si vedrā si ve-drā si vedrā si ve-drā se il so- per ni oer- vi- rā ma... si ve- drā se il so-
 rā si vedrā si ve-drā si vedrā si ve- dra ma si se- drā si cbi fra noi ma... si ve- drā si cbi fra

Dynamic markings and performance instructions visible in the score include: *f*, *ff*, *p*, *stacc.*, *div.*, *unite*, and *ff*.

- per mi ser- vi- rā. Si vedrà si vedrà oi vedrà si ve nā se il sa. per mi ser- vi- rā ma.
 noi la vin- ce- rā Ta- ce- rò ta- cerò ta- cerò ta- ci- rō ma si ve- drā oi cbi fra noi ma

Musical notation includes various staves with notes, rests, and dynamic markings such as *rF*, *F*, *FF*, *SF*, *sf*, *div.*, and *ff*.

Più mosso

[illegible]

-rà sì dello scaltro si ve. drà se il saper mi servi. à mi servi - rà mi servi - rà mi ser. vi-
 -rò. Si tacerò ma si vedrà sì di franco il vince. à la vin-ce. rà la vin-ce. rà la vin-ce-

Musical score for a vocal and instrumental ensemble, page 171. The score features multiple staves with complex rhythmic patterns and dynamic markings. The vocal parts have lyrics in Italian.

This page of musical notation, numbered 172, contains ten staves. The notation is complex, featuring many beamed notes and rests. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The sixth staff has a treble clef and a key signature of one sharp (F#). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a treble clef and a key signature of one sharp (F#). The ninth staff has a treble clef and a key signature of one sharp (F#). The tenth staff has a bass clef and a key signature of one sharp (F#). The lyrics "ra" and "ra." are written below the eighth and ninth staves, respectively. The notation is dense and appears to be a transcription of a complex musical score.

IV. MARCIA, RECITATIVO ED ARIA

173

CONTESSA

Moderato.

Bassons.

Trombones.

Violons.

Altos.

Violoncelles

Contre Basses.

Moderato.

sotto voce

P pizz:

P pizz:

P pizz:

sotto voce

DIV.

UN.

DIV.

UN.

11^a

sotto voce

First system of musical notation, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The notation includes a key signature of one flat (B-flat) and a time signature of 3/4. The staves are arranged in a grand staff format, with a bass staff at the bottom and several treble staves above. The music is written in a classical style, with a focus on melodic lines and harmonic support.

39 *Recit.*

Comtesse. (ad Isoliero scoprendolo)

Isol:

I. so. lie. ro voi qui? Sopra un mal che m'uccide, meglio qui consultar quest'Ere-

Recit.

Offro a tut- ti, cui'l duol fero cedere il cor, consiglio, a ita!

Second system of musical notation, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The notation includes a key signature of one flat (B-flat) and a time signature of 3/4. The staves are arranged in a grand staff format, with a bass staff at the bottom and several treble staves above. The music is written in a classical style, with a focus on melodic lines and harmonic support. The system includes a recitative section marked "Recit." and a section for the Comtesse and Isoliero.

Offro a tut- ti, cui'l duol fero cedere il cor, consiglio, a ita!

Third system of musical notation, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The notation includes a key signature of one flat (B-flat) and a time signature of 3/4. The staves are arranged in a grand staff format, with a bass staff at the bottom and several treble staves above. The music is written in a classical style, with a focus on melodic lines and harmonic support. The system includes a recitative section marked "Recit." and a section for the Comtesse and Isoliero.

Andante $\text{♩} = 100$.

Flûtes.

Hautbois.

Clarinettes
en si b.

Cors en mi b.

Cors en mi b.

Trompettes
en si b.

Bassons.

Trombones.

Violons.

Altos.

la Contesse.

ISOLIER.

le CONTR.

CHOEUR

de Paysans
et toutes les femmes
de la suite de la Contesse.

Violoncelles

Contre-Basses.

Musical score for orchestra and choir, page 175. The score is in 8/8 time, marked Andante ($\text{♩} = 100$). The key signature has one flat (B-flat). The score is divided into measures, with dynamics and articulations indicated throughout.

Instrumental Parts:

- Flûtes:** Dynamics include *FF*, *PP*, *FF*, *PP*, *FF*, *PP*.
- Hautbois:** Dynamics include *FF*, *PP*, *FF*, *PP*, *FF*, *PP*.
- Clarinettes en si b.:** Dynamics include *FF*, *PP*, *FF*, *PP*, *FF*, *PP*.
- Cors en mi b.:** Dynamics include *FF*, *PP*, *FF*, *PP*, *FF*, *PP*.
- Cors en mi b.:** Dynamics include *FF*, *PP*, *FF*, *PP*, *FF*, *PP*.
- Trompettes en si b.:** Dynamics include *FF*, *PP*, *FF*, *PP*, *FF*, *PP*.
- Bassons:** Dynamics include *FF*, *PP*, *FF*, *PP*, *FF*, *PP*.
- Trombones:** Dynamics include *FF*, *PP*, *FF*, *PP*, *FF*, *PP*.
- Violons:** Dynamics include *FF*, *PP*, *FF*, *PP*, *FF*, *PP*. Articulations include *pizz.*, *arco*, *ff*.
- Altos:** Dynamics include *FF*, *PP*, *FF*, *PP*, *FF*, *PP*. Articulations include *pizz.*, *arco*, *ff*.
- Violoncelles:** Dynamics include *FF*, *PP*, *FF*, *PP*, *FF*, *PP*. Articulations include *pizz.*, *arco*, *ff*.
- Contre-Basses:** Dynamics include *FF*, *PP*, *FF*, *PP*, *FF*, *PP*.

Choir Parts:

- la Contesse:** Dynamics include *FF*, *PP*, *FF*, *PP*, *FF*, *PP*.
- ISOLIER:** Dynamics include *FF*, *PP*, *FF*, *PP*, *FF*, *PP*.
- le CONTR.:** Dynamics include *FF*, *PP*, *FF*, *PP*, *FF*, *PP*.

The score includes various musical notations such as *ff* (fortissimo), *pp* (pianissimo), *pizz.* (pizzicato), and *arco* (arco). The tempo is marked Andante, and the time signature is 8/8.

11.

Hautb. solo.

C. P

B. solo.

pizz:

pizz:

La Comtesse. (avvicinandosi al Conte)

pizz:

unis.

In de - no alla tristezza non s'ha per me che affanno; nel'

pizz:

The image shows a page of a musical score, likely for a string ensemble or orchestra. The score is written on multiple staves, with a vocal line at the bottom. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *arco*, *arco. f*, and *f* are present. The lyrics at the bottom are: "gior di gio-ve-ner - - - ra soffrir... de-stin - ti - ran - - - no qu." The page number "273" is visible at the bottom center.

Musical score for page 177, featuring multiple staves with complex rhythmic patterns and a vocal line at the bottom. The score includes dynamic markings such as *F* (forte) and *P* (piano), and articulation markings like *solo.* and *P >*. The bottom staff contains the following lyrics:

-st'è que-st'è mo-rir Deplorar laghimar parì-en-te nè spe-rar impetrar cheil'mio

col Canto.

a tempo

Musical score for piano and voice, page 178, rehearsal mark 22. The score features multiple staves with piano accompaniment and a vocal line. Dynamics include fortissimo (FF), pianissimo (PP), and piano (p). The tempo is marked *a tempo*. The vocal line includes the lyrics: "fin, ahimè! ahimè quel sofferen-za Oh pena or-renda vostra pietà di-".

Musical score for a dramatic scene, featuring multiple staves with piano and vocal parts. The score includes dynamic markings like *FF*, *P*, and *PP*, and includes lyrics in Italian and French.

The score is written for a piano and voice. The piano part consists of several staves, with the left hand playing a rhythmic accompaniment and the right hand playing chords and melodic lines. The vocal part is written for a single voice, with lyrics in Italian and French.

The lyrics are:

-lor la pace a me ric-da, la pa-ce a me, san-te-mi di-gnor, pla-ca-te il mio do-lor il no-do-lor (al Conte)
 Ohi si la vostra
 Calmez tant de souff.
 Calmez tant de souff.

The score includes dynamic markings such as *FF* (fortissimo), *P* (piano), and *PP* (pianissimo). The tempo is marked *Allegro*. The key signature is one flat (B-flat major or D minor). The time signature is 2/4.

colto voce.

colto voce.

Albini albini qual sol. fe. rezza

Albini albi-

scienza le ren. da il lieto amor.

Alb si... la vostra scienza le ren. da il lieto amor

france calmez tant de douleur

et que votre science lui ren. de le bon. heur

france calmez tant de douleur

et que votre science lui ren. de le bon. heur

-mi! non v'ha speranza Ciel! Ciel oh! pena arrenda...
 Ce da tanto do-lor, ce da tanto do-lor
 cal-miez tant de dou-leur cal-miez tant de dou-leur
 cal-miez tant de dou-leur cal-miez tant de dou-leur
 arco

pizz. p

p

pizz. p

Vo-stre pietà di-fen - da dal duol il cor ne sia la pa - - - ce sem. pre per me fal-la - re; ah! deh

Fl:

Clar:

Cors:

sotto voce.

sotto voce.

arco.

pizz:

(pizz:)

pizz:

fa - - te - mi guarir placate il mio dolor, sanatiemi Signor la pace rieda a me, la pace a.

Ce - da il do - lor ce. da il dolor

ah / cal. mez ah / cal. mez

ah / cal. mez ah / cal. mez

pizz:

me, placate il mio do- lor, la pa- ce a me sa- ra. te mi, Signor, rie- da la pace a me placate il mio do- lor il mio do-
 Ce- da il do- lor, sì
 tant de dou- leur oui
 tant de dou- leur oui
 R. la R.

ARCO
 ff ff p

This musical score page, numbered 185, features a complex arrangement of musical staves. The upper section consists of ten staves, each marked with a forte (ff) dynamic. These staves contain dense, rhythmic patterns, likely for a large ensemble or orchestra. Below this instrumental section, there are four vocal staves with lyrics in French. The lyrics are:
-lor il mio do- lor il mio do- lor placate il mio do- lor
Où si ceda il dolor, où si ceda il dolor, où si ceda il dolor,
calmez tant de douleur calmez tant de douleur calmez tant de douleur
calmez tant de douleur calmez tant de douleur calmez tant de douleur
The vocal parts are written in a clear, legible font, and the overall layout is professional and well-organized.

All. Hautb.

Clar.

Cors.

sotto voce.

sotto voce.

sotto voce.

sotto voce.

All. $\text{♩} = 66$

Quai commoventi

Quai commoventi precie po?

Quai commoventi precie?

Queste parole non fate con

22

sotto voce.

le Conte.

iei mie

veci

Sei - - - rai me po - ne - te la vo - - stra confi - den - za, io

P

F

musical score for page 187, featuring multiple staves with piano (P) and forte (F) dynamics. The score includes a vocal line with lyrics in Italian.

pos - - - so in mia coe - ri - ra qua - rir - - vi dal do - lor, Dal mal che si vi ac -

co - ra il me - sta nel cor; a - mate amando co - ra si ri -

Musical score for a vocal and piano piece, page 189. The score features multiple staves with complex piano accompaniment and a vocal line. Dynamics include *p*, *f*, and *F*. The vocal line includes the lyrics:

O - ster - na ve - do - van - za i gin - ri il cir - lo ac -
 - na - sce al bia - cer.

The score includes a section for the *la Comtesse* and a *Vc.* (Violoncello) part. The bottom left corner is marked *CB.*

Handwritten musical score for "L'Alceste" by Gluck. The score is written on 15 staves. The first 14 staves are instrumental, featuring various woodwinds and strings. The 15th staff contains the vocal line for Alceste, with lyrics in Italian. The music is in 3/4 time and features dynamic markings such as p (piano) and f (forte).

Lyrics: *...ol-se albi-ti dov'è trauir? Or meglio è, meglio è pe-rir Albi!*

11

rir, meglio è pe - rir, meglio è pe - rir, meglio è pe - rir! le Comte.

ciel vi parlia co - re E di - sponchea i vostri di. . . la fiam - ma si rac - cen - da alla fa - ce d'a -

(42) a2

- mo - re. Ce - le - ste prov - vi -

la Contesse.

col Canto. *col Canto. And.^{te} ♩ = 92*

FF sf

FF sf

F FF sf

F FF sf

F FF sf

col Canto. col Canto.

FF sf

a piacere.

col Canto. a piacere.

FF sf

pizz: P

pizz: P

FF sf a piacere.

pizz: P

- den - - - za esulta il cor per tuade-men - - - re. Buon Ore.

col Canto. FF sf col Canto pizz: P

And.^{te} ♩ = 92.

musical score

pp

p

solo.

mi-ta, finché avrò vi- - ta sa-rà un si-ca - ro a' miei di

Solier.

le Conte

Sem - pre co - -

Co - - si.

Sem - pre

Musical score for the first system, featuring vocal parts and piano accompaniment. The score includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The piano part includes a string section (Violins I, Violins II, Violas, Cellos, Double Basses) and a woodwind section (Clarinets, Bassoons). The vocal parts are in Italian, with lyrics: "Sì; ch'il vostro mer - to salvi miei di, salvi miei di, ah! Sì! I-so-lier la tua pre-". The piano part includes dynamic markings such as *p*, *pp*, and *f*. The tempo is marked *All.^o $\text{♩} = 66$* .

p All.^o $\text{♩} = 66$.

Musical score for the second system, continuing the vocal and piano parts. The score includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The piano part includes a string section (Violins I, Violins II, Violas, Cellos, Double Basses) and a woodwind section (Clarinets, Bassoons). The vocal parts are in Italian, with lyrics: "sen - - za, I-so-lier, la tua pre- sen - za mi ral - le - gra in se - no il". The piano part includes dynamic markings such as *p*. The tempo is marked *All.^o $\text{♩} = 66$* .

G^{tr} & P^{tr} Fl: *col Canto.* *col Canto.*

Cors.

Tromp:

col Canto. *col Canto.*

cor. Ca - ro - so - lier, sii fi - da a me, non vo - glis a - mar che te, a - mar che

V^{tr}

te, a

Musical score for a piece, likely a symphony or concerto, featuring multiple staves with various musical notations including dynamics (*ff*, *p*, *stacc.*), articulation (accents), and lyrics in Italian.

The score is written for multiple staves, including vocal parts and instrumental accompaniment. The lyrics are in Italian and appear to be from a song or opera.

The lyrics include:

- mar che se.
- Io sento il cor... dardente
- Il male che l'addolora si sente e la calma
- Il male che l'addolora
- le malquida de

The score is marked with various dynamics and articulation, including *ff* (fortissimo), *p* (piano), and *stacc.* (staccato).

This page of a musical score is for a vocal and piano piece. The music is in 3/4 time. The vocal line, written in a soprano or alto clef, includes the following lyrics in Italian:

 - mor - Di giovinezza Di tenerezza tutto in fiam -

 (additando l'Eremita)

 Il suon della sua voce. la seppero ravvivar

 (additando l'Eremita)

 lora si sente ella calmar..

 Il suon della sua

 so le commoventi se calmer

 le mal qui la de

 The piano accompaniment consists of several staves. The right hand plays a series of chords and single notes, while the left hand plays a more active melody. The score includes various musical notations such as notes, rests, and dynamic markings like 'cres', 'mf', and 'stacc.'.

Come l'V. l'8. ha. // // //
 mar. Io sento il con la dolce a-mar. Di giovi non sa, di le-me.
 Se mal che l'addo-tora si sente ella calmar
 voce la ceppa ravvi-va il suon della sua
 so, le comincio a se cal-mier ma qui la de'

The musical score consists of several staves. The upper staves contain instrumental music, likely for strings or woodwinds, with dynamic markings such as *ff* (fortissimo) and *f* (forte). The lower staves feature vocal lines with Italian lyrics. The lyrics are:

...ra tutto in fiam - - mar...
 la seppe ravvi - var, la seppe ravvi - - var!
 vo - ce la sep - pe ravvi var a se - cal - nier a se cal - nier
 - so - le com - mence a se cal - nier a se - cal - nier a se cal - nier

The score also includes a section with the lyrics "a piacere" (at pleasure) and "sì" (yes). The musical notation includes various note values, rests, and dynamic markings, indicating a complex and expressive piece of music.

Handwritten musical score for a piece titled "Andante come prima". The score is written on multiple staves, including vocal lines and piano accompaniment. The tempo/mood is indicated as "Andante" and "Come prima".

Lyrics:

Buon G-re-mi-ta, finchiavò vi - ta sa-re-te, ah si! ca - roa' miei di
 Sem-pre co - sì
 Sem-pre

Performance Markings:

- pizz.** (pizzicato) - Marked on the piano accompaniment staves.
- PP** (Pianissimo) - Marked on the vocal staves.
- solo** - Marked on the vocal staves, indicating solo passages.

The score includes various musical notations such as notes, rests, and dynamic markings, all written in a handwritten style.

The image shows a page from a musical score for the opera 'L'Espresso' by Giuseppe Verdi. The score is written for voice and piano. The tempo is marked 'Allegro'. The music is in 2/4 time. The vocal parts are written in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are in Italian and French. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The page is numbered 10.

Allegro

Allegro

- si che il vostro mer- to salvi miei e salvi miei di a b' si!

Tou- vien la trace pre-

musical score for page 203, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 4/4 time. The vocal line is in the soprano register, with lyrics in Italian. The instrumental parts include a trumpet (Tromp.) and a bassoon (B^{ss}). The score is divided into four measures.

The lyrics are: *sen - za I-so-lie-r la tua pre - sen - za mi ral - le - gra in se - no il*

The instrumental parts include a trumpet (Tromp.) and a bassoon (B^{ss}). The score is divided into four measures.

musical score for a vocal and instrumental ensemble, page 204. The score features multiple staves with musical notation, including treble and bass clefs, key signatures, and dynamic markings. The lyrics are in Italian, starting with "cor. Ca - ro I - so - lier, sii fi - da me, non vo - glia a - mar che te a - mar che".

Dynamic markings include *f* (forte), *p* (piano), and *col Canto* (colla Cantata). The score includes a vocal line with lyrics and several instrumental lines.

Lyrics: cor. Ca - ro I - so - lier, sii fi - da me, non vo - glia a - mar che te a - mar che

This image shows a page from a musical score, likely for a large orchestra. The score is written on multiple staves, with various instruments represented by different clefs and key signatures. The notation is complex, featuring many notes, rests, and dynamic markings. Key markings include 'ff' (fortissimo) and 'p' (piano). A section of the score is labeled 'mar che' (march). A large, dark, irregular shape obscures a significant portion of the middle of the page, likely due to damage or a scanning artifact. The bottom of the page shows a section labeled 'tutti:' followed by a 'ff' marking.

11

te. Io son - to il cor . . Van - den - te amor, di gio - vi - ner - ra di te - ne - re a tutto in - fiamma

Il suon del - la sua vo - ce, sì, la sep - pe rav - vi var, ò ravvi - var la

commence com mence commence à se cal mer commence com mence commence à se cal mer

commence com mence commence à se cal mer commence com mence commence à se cal mer

si tut - to in - fiammazio sen - to il cor . . . d'ar den - te amor di gio - vi - na -
 sep - pe la sep - pe ravvivar, il suon del - la sua vo - ce si la sep - pe
 mal com - mence à se cal - mer commence commence commence à se cal - mer commence com -
 mal com - mence à se cal - mer commence commence commence à se cal - mer commence com -

-ra, di te - ne - re - ra tutto in - fiam - mar si tut - to in - fiam - mar tut -
 rav - vi - var si rav - vi - var la sep - pe la seppe ravvi var si
 - n - ce com - mence à se cal - mer le mal com - mence à se cal - mer
 - mence com - mence à se cal - mer le mal com - mence à se cal - mer
 unis.

- to in - fiam - mar. tut - to in fiam nar tutto in fiam nar tut to in fiam - mar si in - fiam
 rav - vi - var si rav - vi - var, si rav vi - var si rav vi - var si rav vi -
 se cal - mer à se cal - mer à se cal - mer à se cal - mer à se cal -
 se cal - mer à se cal - mer à se cal - mer à se cal - mer à se cal -

FP FP FP FP FP FP FF
 FP FP FP FP FP FP FF
 FP FP FP FP FP FP FF
 FP FP FP FP FP FP FF
 FP FP FP FP FP FP FF
 FP FP FP FP FP FP FF

This page of musical notation, page 210, contains a complex arrangement of musical staves. The top section consists of ten staves of instrumental music, featuring a variety of rhythmic patterns including sixteenth and thirty-second notes, as well as rests. The notation is written in a single system, with some staves containing repeat signs. Below the instrumental staves, there are four staves of vocal music. The first vocal staff begins with the word "mar!" and the second with "-var!". The third and fourth staves are labeled "-mer" and "-mer" respectively. The vocal lines are written in a simple, clear notation, with some staves containing rests. The page is numbered "210" in the top left corner.

Récit.

Or-ben contento io sono U-na parola in grazia l'avve-nir in minaccia, ve

(a parte alla Contessa)
Comte.

de-vo prevenir; d'un non bastante. O ciel! È il tristo e fido

Comtesse. Comte. Comtesse. Comte.

raggio del terribil conte Ors Del galante campion; ma a lui dinanzi qui mi tacerò sonoprudente

raggio Entriamo nel castel (Oh marabbiar me, tradita fe!) Tu mia guida fedel. Teh vieni a

Comtesse.

(al Conte che prende per mano incamminandosi con esso al castello seguita dalla Signora)

Moderato

p *All.^o* *cres.* *p* *arco.* *cres.* *cres.*

p *pizz.* *p* *arco.* *cres.* *cres.*

p *pizz.* *p* *arco.* *cres.* *cres.*

me *Gouverneur (ai Cavalieri)* *Devi saprem benavvisar lo, noi sa-*

CHOEUR *des Chevaliers* *Nous saurons bien le reconnaître nous saurons*

Nous saurons bien le reconnaître nous saurons

Nous saurons bien le reconnaître nous saurons

p *All.^o* *cres.* *p* *pizz.* *p* *arco.* *cres.*

F *FF* *Récit.*

F *FF* *(scoprendo Roberto)*

-pam... benavvisar lo Avanziam, avanziam. *Oh! vedo! qui Roberto! Il fi do consigliar del mio pa-*

bien le reconnaître avançons avançons

bien le reconnaître avançons avançons

bien le reconnaître avançons avançons

Récit. *FF*

All^o

P

Rainb: (piano all' Op.)

Non soggiungi di più (Ei mi scopri)

Comte.

Tremasellon, del mio fa-lore.

-drone?

Più secrete non v'è; Qual gioia allora! Il mio di-guon è qui

FF

Comte

Gouv:

È il conte O-ry!

toutes les femmes.

È il conte Ory! È il conte Ory!

le conte O-ry le conte O-ry

c'est le conte O-ry

c'est le conte O-ry

FF

And.^{te} maestoso. $\text{♩} = 65$.

Flûtes.
Petite-Flûte.
Hautbois.
Clarinettes
en LA.
Corns en MI.
Corns en RE.
Trompettes
en LA.
Bassons.
Trombones.
Timballes
en LA.
Grosse-Caisse,
Triangle
et Cymballes.
Violons.
Alto.
LA COMTESSE.
ISOLIER.
ALICE.
RAGONDE.
LE COMTE.
RAIMBAUD.
LE GOUVERNEUR.
CHŒUR de la
Comtesse.
Chœur du Comte.
Violoncelle et
Contre-Basse.

-gem - ma!
 Ob terror, ob pe - nae - stre - ma mon cœur bat d'ef - froy d'hor - reur
 -gem - ma!
 - gè - me ô ter - reur ô peine ex - trê - me mon cœur bat d'ef - froy d'hor - reur
 Ob do - lor, ob pe - nae - stre - ma; tutto sparve; è crudo a - mor
 Plus d'es - poir ô peine ex - trê - me tout s'op - pose à son bon - heur; Il rancor si ac - crece an -
 -gem - ma!
 Tut - to sparve; è giu - sto amor

Abi! qua - le or - ror mi -
 Abi! qua - le or - ror!
 ah! quel ef - froy
 strin - ge il mio cor: mer!
 qua - le or - ror! Ciel!
 D'in - vo - lò, fug - gi la
 spe - - - me; Ciel!
 - co - - ra!
 Ob do - lor! Ciel!
 Ciel!

stringe il cor! Oh terror, oh pe-nae-stre-ma! freme il cor, gelò l'orror!

- sit mon cœur ô ter-reur ô peine ex-trê-me mon cœur bat d'effroi d'horreur

ô ter-reur ô peine ex-trê-me mon cœur bat d'effroi d'horreur

ô ter-reur ô peine ex-trê-me mon cœur bat d'effroi d'horreur

ô ter-reur ô peine ex-trê-me mon cœur bat d'effroi d'horreur

Ob do-lor,

plus des-poir ô peine ex-trê-me tout s'op-pose à son bon-heur

Ob pia-cer, oh gio-ia e-trê-me tout s'op-pose à son bon-heur

Ob ter-ror oh pe-nae-stre-ma!

Ob pia-cer, oh gio-ia e-trê-me tout s'op-pose à son bon-heur

ô bon-heur plus des-poir ô peine ex-trê-me tout s'op-pose à son bon-heur

Abbi qua-le or-ror! Abbi - - me!

-ror!

-froi

-froi

Abbi qua-le or-ror! Abbi - -

Abbi - me strin-ge il

qua-le orror hé-las

La spe-rie

-lor plus d'es-poir

con-ten-to bo-nel cor.

mi strin - in se - no il cor!

- mè!

cor mi stringe il cor!

- cor mi stringe il cor!

- mi s'in - vo - la dal mio cor

s'in - vo - la dal suo cor sì dal suo cor! ah qua - le or -

s'in - vo - la dal suo cor

il cor

bon - heur
dou - leur

bon - heur
dou - leur

Abbi, quale or - ror! Abbi - mè mi strin -

- ror! Abbi, quale or - ror! Abbi - mè!

- froy abbi - mè! strin - ge rit cor

- froy qua - le orror! abbi - mè abbi quale or - ror!

Dal mio cor! abbi - mè abbi - mè! s'involà

- ro Dal suo cor! le poir fait

con - ten - to bo nel cor! le poir fait

in se noil cor! mi stringe in se noil cor mi stringe il
 No! stringe il cor!
 mi - - - stringe il cor! sem- pa- re ille mon cœur
 sai - sit mon cœur sem- pa- re de mon cœur
 dal mio cor! En rabbiase il fu- ror la rabbiase il fu-
 Dal suo cor si Dal suo cœur la rage est dans son cœur la pi- ge la fu-
 Dal
 hon- heur
 dou- leur la rage est dans son cœur
 hon- heur
 dou- leur la rage est dans son cœur

cor si mi stringe in se noil cor! il cor!
 mi stringe il cor.
 sai - sit mon cœur
 sai - sit mon cœur
 m'op- pri- mo - - - il cor!
 - reur vient a gi- - - ter son cœur
 me d'a- mor il mi- me d'a- - - mor
 suo cor!
 son cœur
 son cœur

Allegro vivace. ♩. = 120.

This image shows a page of musical notation, likely a score for a piano or organ. The notation is arranged in a system of staves. The top staves are in treble clef, and the bottom staves are in bass clef. The key signature is one sharp (F#), and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'FF' (fortissimo) and 'PP' (pianissimo). The score is arranged in a system of staves, with some staves having a 'Vlle' (Violle) marking.

Allegro vivace. ♩ = 120.

FF

[illegible]

Musical score for the opera *L'italiana in Algeri* by Gioacchino Rossini. The score is in G major (one sharp) and 2/4 time. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and a basso continuo staff. The lyrics are: "La-va - s'in- via... da lun- ga a qui Che ci appor- ti mo- va io".

Clarinet

Corn

Bassoon

(p)

(p)

(Osservando il Conte)

(alla Contessa)

Alto no. leggasi in grazia

Li-sez cédéz de grace

(porge un foglio)

Li-sez cédéz de grace

a-notter complicata

Se fosse una disgrazia! se fosse una disgrazia

Alto no. leggasi in grazia

Li-sez cédéz de grace di-

Li-sez cédéz de grace

Li-sez

En-cor une dis-grace

Li-sez

En-cor une dis-grace

Del congiunti, e gli spo-si in un solo di

Isol:

Alice: u diabo che cos'è als si u - dia - mo che co - s'è.

Rag: Cè - dez a mon de - sir cè - dez / ce - dez à mon de - sir

(al Conte, piano) Il faut se con - te - nir il faut / il faut se con - te - nir

- quorgioia spèrì Il faut se con - te - nir il faut / il faut se con - te - nir

Cè - dez a mon de - sir cè - dez / ce - dez à mon de - sir

Cè - dez il faut se con - te - nir il faut / il faut se con - te - nir

Cè - dez Il faut se con - te - nir il faut / il faut se con - te - nir

FF

This image shows a page of musical notation, likely a score for a symphony. The notation is arranged in multiple staves, with various musical symbols including notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'ff' (fortissimo) and 'p' (piano) are visible throughout the score. The notation is written in a clear, professional style, typical of a musical score. The page is numbered '1' in the bottom right corner.

C. en Ml.

Solo.

La Comt. (apre il foglio e legge forte)

Madame mia sorella finita è la crociata; alla patria adorata ritorneremo.

Hauteb:

solo

Fi-nita è la crociata, fi-nita è la crociata e alla patria adorata ri-torneranno al fin.

La croisade est fi-nie la croisade est fi-nie et tous dans leur pa-trie ils reviennent en fin

La croisade est fi-nie la croisade est fi-nie et tous dans leur pa-trie ils reviennent en fin

La croisade est fi-nie la croisade est fi-nie et tous dans leur pa-trie ils reviennent en fin

La croisade est fi-nie la croisade est fi-nie et tous dans leur pa-trie ils reviennent en fin fa-

La croisade est fi-nie la croisade est fi-nie et tous dans leur pa-trie ils reviennent en fin fa-

La croisade est fi-nie la croisade est fi-nie et tous dans leur pa-trie ils reviennent en fin

La croisade est fi-nie la croisade est fi-nie et tous dans leur pa-trie ils reviennent en fin

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La croisade est fi-nie la croisade est fi-nie et tous dans leur pa-trie ils reviennent en fin

FF. con.

[illegible]

Clar: solo

CP

Bⁿ

F

F

FF

FF

FF

-cen;

Si vide fulminando, purgar la Palestina, il loro bianco lingersi nel sangue saracen

on les a vus sans crainte purger la terre sainte et leur épée est teinte du sang du sarra zin

on les a vus sans crainte purger la terre sainte et leur épée est teinte du sang du sarra zin

on les a vus sans crainte purger la terre sainte et leur épée est teinte du sang du sarra zin

on les a vus sans crainte purger la terre sainte et leur épée est teinte du sang du sarra zin

on les a vus sans crainte purger la terre sainte et leur épée est teinte du sang du sarra zin

on les a vus sans crainte purger la terre sainte et leur épée est teinte du sang du sarra zin

on les a vus sans crainte purger la terre sainte et leur épée est teinte du sang du sarra zin

On les a vus sans crainte purger la terre sainte et leur épée est teinte du sang du sarra zin

On les a vus sans crainte purger la terre sainte et leur épée est teinte du sang du sarra zin

ff arco.

Fl. Solo

FF

Pte Fl.

P

F

Ob.

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

ff

P

ff

P

ff

(continuando a leggere)

Dar-tiam per le Gallie; che fia del vostro fato, l'intender em lo spero, d'a-ul di e messag-

-sto de-stin!

-tal des-tin.

pizz.

FF

p

-gier.

Tal è la loro opeme , verran verso la Francia, incontreranno spe-ro, messaggi ve-ri-tie

Telle est notre espérance ils suivent vers la France à deux jours de dis-tance ce mes-sa - ge cer-tain

Telle est notre espérance ils suivent vers la France à deux jours de dis-tance ce mes-sa - ge cer-tain

Ainsi nous l'ha-pus s'en-e ils suivent vers la France à deux jours de dis-tance ce mes-sa - ge cer-tain

Por lui non v'ha più speme, ils suivent vers la France à deux jours de dis-tance ce mes-sa - ge cer-tain

ils suivent vers la France à deux jours de dis-tance ce mes-sa - ge cer-tain

Tal fu la nostra opeme, ritorneranno in Francia; esul-teremo insie-me di gioia e di piacer.

Telle est notre espérance
He-las plus d'espérance ils suivent vers la France à deux jours de dis-tance ce mes-sa - ge cer-tain

Telle est notre espérance
He-las plus d'espérance ils suivent vers la France à deux jours de dis-tance ce mes-sa - ge cer-tain *arco*

Plus lent.

contessa (al Conte motteggiandolo)

Ven - re - te, e aggra - di - re - te Di sentir qual gio - ia ho in cor.

Div. unite

Plus lent.

[51]

1.^o Tempo.

Solo.

C¹

Tromp:

B¹

La Contesse.

Le Conte.

Ben comprendo il vo - stroumor.

Di sentir... qual gio - ia ho in cor.

Ven.

2.^o Tempo.

[illegible]

The musical score consists of 14 staves. The first 10 staves are instrumental, featuring a variety of note values, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The 11th staff is a vocal line for "Le Comte," with the lyrics "re - - sta anco - ra un gior - no, mi ba - sta pen - se - rò." The 12th staff is a vocal line for "Raimb:" with the lyrics "Parliam, par -". The 13th staff is a vocal line for "Le Gouv:" with the lyrics "allons, par -". The 14th staff is a final instrumental line.

Musical notation includes treble and bass clefs, key signatures of one sharp (F#), and time signatures of 2/4 and 3/4. The score is written in a standard musical notation style with various note values, rests, and dynamic markings.

Lyrics:

 Le Comte: re - - sta anco - ra un gior - no, mi ba - sta pen - se - rò.

 Raimb: Parliam, par -

 Le Gouv: allons, par -

Quando pal - pi - to... an - co - ra
 D'un tri - sto tra - di - tor
 Quand'el - la tre - mi an - co - ra
 D'un tri - sto ingan - na - tor
 Quand mon cœur tremble en - co - re
 D'un tri - sto se - ductor
 Quand il cor... tremi... an - co - ra
 - stande am - mi al - lor!
 Ah di... mi re - sta an - co - ra
 - triam par - tiam? non par - tiam?
 Par - tiam par -
 - tons allons par - tons
 allons par - tons allons par - tons
 allons par
 Ahimè!... chis tre - mo an - co - ra
 - del tri - sto tra - di - tor!
 he - las jour nous reste en - co - re
 qu'il serve a nos pro - jets
 he - las jour nous reste en - co - re
 qu'il serve a nos pro - jets

FF

quel che sa me si o-nora
 rie-da conten- toin cor, con
 l'a-man- te che... l'a-dora
 ren-da la pa- ce al cor, la
 Il hatel - - lo, ch'el la o-nora
 le ren-da la pace al cor, le
 lo spo- so che... si a-dora
 ren-da la pa- ce al cor, la
 Ah di mi re- sta ancora
 un ra- - sta, andiam- mi alor in-
 -triam non parliam
 parliam parliam non parliam
 tous allons par lions
 allons par lions allons par lions
 Ah mi! ch'io tre- via ancora.
 Del tri- sto tra- di- tor, d'un
 he un jour me reste en core
 qu'il serve a mes pro- jets qu'il
 he un jour me reste en core
 qu'il serve a mes pro- jets qu'il

ten-tein cor con-ten-tein cor in cor in cor!

pa-ce al cor la pa-ce al cor ol cor al cor..

ren-da pa-ce pa-ce al cor

-ce al cor la pa-ce al cor ren-dre la paix.

-dran-ni allor, in - - au - - al -

-tiam par-tiam e non par-tiam non par-tiam?

-veil-lens ses pro-jets sur-veil-lens ses pro-jets

tra-di-tor d'un tra-di-tor d'un tra-di-tor!

-erve a nos pro-jets qu'il serve a nos pro-jets

-erve a nos pro-jets qu'il serve a nos pro-jets

Cl: Allegro spiritoso. $\text{♩} = 120$.

sotto voce.
P sotto voce
P sotto voce
 Le Conte. (ai suoi)
 An. diam orsù! ci ri-ti-riam, e nel-la mia ma-gion la pre-da as-si-cu-
 sotto voce.
F *PP*
F *P* *stacc.*
F *P* *stacc.*
F *P* *stacc.*

Fl.
 Cl.
 solo.
P
 solo.
 Isolier.
 Le Conte.
 Il suo pen-sier sco-priam, allor co-sì noi ci op-por-
 -riam, ma del de-stin ciò che vi vuol.
 Di not - - te al

-rem. Il suo pen-sier sco-priam, al-lor co-sì noi
 vel il rival potrem po-trem tur-bar;

ci op-po-rem scher-mir-ci a lui.. sa-prem.. a lui.. sa-prem a lui sa-
 Di che san far ve-drem... san... far... ve - drem... san... far... ve - drem san far ve

Clar:

sottovoce

sottovoce

sottovoce

La Comtesse.

La son-te già col suo ri-gor mel-l'ha di più per me; spe-ran-ra più non

Isol:

-prem.

Le Comte.

-Drem.

sotto voce.

F

PP

F

F

P

stacc.

F

P

stacc.

F

P

stacc.

Fl:

Solo.

Cl:

P Solo.

v'è. Oer te, I-so-lier, pal-pito il cor . spe - - me non

Ed ei che in di fe-rim-mi il cor si ren-da al-fin a

o'è Len te I-so-lar, pal-pi-to il cor
me ch'ar-do per lui da-mor, di già per lui mi

stacc. *stacc.* *P.* *stacc.* *F.* *F.* *F.* *F.* *F.* *F.* *a2*

Alas palpi-to il cor... d'af-fanno, di do-lor... e... di... do-lor e di do-
bat-te il cor di spe-mie e di ti-mor... e... di... ti-mor e di ti-

Fl

P

(¹ en RE.)

P

stacc.

B^{as}

P

stacc.

Timb:

P

P

La Contesse.

-lor..

Rag:

-mor.

Bainb:

An - di - am sor - tiam ou - di - am sor - tiam an - di - am

Le Couv:

Gomiam a far si - lenzio, con calma e con prudenza, s'eviti la ven - detta del nostro castellan che

P

II

22

cresc. poco a poco

Finis
cresc. poco a poco

Pizz. poco a poco *stacc.*

Pizz. poco a poco *stacc.*

cres. poco a poco *stacc.*

cres. poco a poco *stacc.*

cres.

cresc. poco a poco

cresc. poco a poco

Al - lons ren -

Al - lons ren -

Al - lons ren -

Al - lons sor - tons

sort - tiam an - diam en - diam sortiam *Torniamo a far di - len - zi, con calma e con pru*

non pa - ven - toe te - - mo in - ven - *re - par - tons en si - len - ce il faut avec pru*

cres. a poco a poco.

Fl.

P^{re} Fl.

Clar:

C⁷

B⁷

Timb:

stacc.

stacc.

stacc.

stacc.

triam an-diam rien-triam andiam rientriam an-

trons al-lons ren-trons al-lons ren-trons al-

andiam rientriam andiam rientriam andiam

al-lons ren-trons al-lons ren-trons al-lons

al-lons sor-tons al-lons sor-tons al-lons

-Den-ra s'e-vi-ti la ven-detta del nostro Castel-lan. cloe non pa-ven-toe....

-den-ce é-vi-ter la ven-gean-ce du seigneur chate-lain je crains le sei-gneur

-diam rien-triam an-diam rien-triam an-
 -lons ren-trons al-lons ren-trons al-
 rien-triam an-diam rien-triam an-diam
 rien-triam rien-triam al-lons ren-trons al-lons
 sor-tiam an-diam sor-tiam al-lons
 to mon. van Torniansa fesi-len-zio, con calma con prudenza, s'evito la ven-
 cha-te-lain re-partons en si-len-ce il faut a-vec pru den-ce e-vi-ter la ven-

- diam ren - tiens a - di - am ren - tiens a - di - am ren -
 - lous ren - tiens al - lons ren - tiens al - lons ren -
 ren - tiens a - di - am ren - tiens a - di - am ren -
 ren - tiens al - lons ren - tiens al - lons al - lons ren -
 son - tiens a - di - am son - tiens a - di - am a - di - am son -
 - de - la del nos - tre Cas - tel - lain che - non pa - ven - toa te - - nous -
 - geau - ce du sei - gneur cha - te - lain je - rous le sei - gneur che - te -

The musical score is written for a large choir, featuring multiple staves for different vocal parts. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in French and Italian, with some parts in italics. The score is divided into several systems, each containing multiple staves. The lyrics are:
glo - ria, le gestaaboi cantiam, gl suon della vit-to-ria la vo-ceaboi scio-
gloire et les brillants ex ploits aux chants de la vic toi - re al lons nieler nos
gloire et les brillants ex ploits aux chants de la vic toi - re al lons nieler nos
gloire et les brillants ex ploits aux chants de la vic toi - re al lon nieler nos
to-ria, ga-lantieroi noi sian, a noi della vit-to-ria il drittoassi-cu
gloire dans nos galants ex ploits sa chons par la vic toi - re les sou-miettre a nos
gloi - re dans nos ga-lants ex - ploits sa chons par la vic toi - re les sou-miettre a nos
glo - ri - sti-basi cantiam, al suon della vit to-ria la vo-ceaboi scio-
gloi re dans galants ex ploits sa chons par la vic toi - re les sou-miettre a nos

-gliani, de nostri eroi la glo-ria, le gesta abbi can-tiam can-tiam. can-tiam.
 voix des preux chantons la gloi-re et les brillants ex-ploits chantons chantons.
 voix des preux chantons la gloi-re et les brillants ex-ploits can-tiam can-
 voix des preux chantons la gloi-re et les brillants ex-ploits chan-tons chan-
 -riam mer-chieu così la glo-ria, ga-lantieroi noi siam par-tiam, par-
 loix on trouve aussi la gloi-re dans nos galants ex-ploits par-tons par-
 loix on trouve aussi la gloi-re dans nos ga-lants ex-ploits par-tons par-
 um, de nostri eroi la glo-ria, le gesta abbi can-tiam can-tiam can-
 loix on trouve aussi la gloi-re dans les galants ex-ploits al-tons par-

[illegible]

Cl.

Cl.

sotto voce.

P sottovoce

P sottovoce

Le Comte. (ai suoi).

Am-diam or-sù! ci ri-ti-riam, e nel-la mia ma-gion la pre-da-as-si-cu-

sotto voce.

f *p* *stacc.*

Fl.

solo.

p

Cl.

solo.

Isolier.

Le Comte.

Il suo pensier sco-priam, al lor co-sì noi ci ap-por-

-riam, via del de-stin ciò che si vuol!

Di

not - - te al

rem; Il duo pensier sco-riam, ar-lor co-si noi
vel. il rival potrem po-trem tur-bar.

ciop-por-ram Scher-mir-ci a lu-i sa-prem a... lu-i sa-prem a lu-i sa-
di-be san-far ve-drem san-far ve-drem san-far ve-drem san-far ve-

22

stacc. *f*

stacc. *f*

P. *stacc.* *f*

stacc. *f*

f

Clar:

Clarinet part (top staff) with dynamics: *F*, *PP*, *F*, *P*, *stacc.*

Vocal parts (middle staves):

- sottovoce* (first vocal line)
- sottovoce* (second vocal line)
- sottovoce* (third vocal line)
- La Comtesse. (fourth vocal line)

Lyrics (fifth staff): La sor.te già col suo ri-gor null'ha di più per me; spe-ran-ra più non

Isol: (sixth staff)

- prim
- Le Conte.
- drem.

Bass part (bottom staff) with dynamics: *F*, *P*, *stacc.*

Fl:

Solo.

Cl:

Solo.

Flute part (top staff) with dynamics: *p*

Clarinet part (second staff) with dynamics: *p*

Lyrics (third staff): ve. Per te so-lar pal-pi-tolli cor. spe - me non

Rage: (fourth staff)

Lyrics (fifth staff): Ed ci che un di fe-rim-mi il cor si renda al-fina

u'è. (Per te, I-solier, palpi-tò il cor.
 me, ch'ar-do per lui d'a-mor, di già per lui un

Als pal-pi-tò il cor.. daf-fanno, di do-lor... e... di... do- -lor... e... di... do-
 bat-te il cor. di spe-mie e di... ti-mor... e... di... ti-mor e... di ti-

Fl

P

C¹ en RE.

P

stacc.

Bⁿ

P

stacc.

Timb:

P

P

P

La Comtesse.

-lor.

Rag:

-mor.

Raimb:

An-Diam sor-tiam an-Diam sor-tiam an-Diam

Le Gouv:

Torniam a far si-len-zio, con calma, con prudenza s'eviti la ven-detta del nostro Castellian che

P

Fl:

P.¹ Fl:

Clar:

C.¹

B.¹

Timb:

cresc. poco a poco

Unitis

Perc. poco a poco

Perc. poco a poco

cres. poco a poco

cres. poco a poco

cres. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

An - diam rien -

al - lons ren -

An - diam rientriam

An - diam sortiam

sortiam an - diam an - diam sort - tiam. Torniam a farsi - len - zio, con calma e con pre -

non pa - ven - to e te - mo in - van. Torniam a farsi - len - zio, con calma e con pre -

cres. a poco a poco.

Fl.

Pte Fl.

Clar.

C^{tr}

B^{on}

Timb.

stacc.

stacc.

stacc.

triam an - diam rientriam audiam rientriam an -

trons al - lons ren - trons al - lons ren - trons al -

audiam rientriam audiam rientriam audiam

al - lons ren - trons al - lons ren - trons al - lons

al - lons al - lons al - lons

-denza, se vi ti la ven. de la Del nostro Castellani cloe. non pa - ven - toe

Diam rien-triam an-diam rien-triam an-
 - lons ren-trons al-lons ren-trons al-
 rientriam andiam rientriam an-diam
 rien-triam rien-triam an-diam ren-trons al-lons
 andiam : sor-triam an-diam sor-triam!
 te-moin-van Corniauxafarsi-len-zio, con calma e con prudenza, s'evi-ti la ven-
 cha-te-lain re-partons en si-len-ce il faut avec pru den-ce é-vi-ter la ven-

rF

dian ren-tiens audiam rientiam au-diam rien-
 lons ren-tiens al-lons ren-trons al-lons ren-
 rientiam audiam rientiam audiam audiam rien-
 ren-trons al-lons ren-trons al-lons al-lons ren-
 sortiam al-lons sortiam al-lons al-lons dor-
 - del la del nostro Castellau (hoc non pa- ven-toe te-moin-

-triam di lor di lor cantiam va. lor di lor di lor can. tiam va. lor di lor di lor can -
 tiops di lor di
 -triam
 -triam audiam cantiam audiam can - tiam
 tiam audiam... audiam... di noi... cantiam... cantiam... valor...
 -van di noi can. tiam cantiam valor di noi can. tiam cantiam va. lor di noi cantiam di noi can -
 -van (lu. diam audiam di noi cantiam cantiam va -
 P cres.

(ics.
 - tiam cantiam valor di lor cantiam...
 - ploitschant chant tous leurs ex ploits tous leurs ex ploits tous leurs ex ploits chan tous chan tous tous leurs ex
 tous leurs ex ploits tous leurs ex ploits tous leurs ex ploits chan tous chan tous tous leurs ex
 tous leurs ex ploits tous leurs ex ploits tous leurs ex ploits chan tous chan tous tous leurs ex
 di noi... di noicantiam
 - tiam... can. tiam
 lor di noi di lor cantiam
 tous leurs ex ploits tous leurs ex ploits tous leurs ex ploits tous leurs ex
 Cantiam di noi
 l'amoir sou rit a nos ex ploits a nos ex ploits a nos ex ploits a nos ex
 div. unite
 noi
 noi
 lor
 ex

27

8^{va}

cres.

div. unite

tiam, cantiam valor di lor cantiam can. tiam va. lor... di... lor... an - tiam ... can - - tiam ... va -

ploitschant chant tous leurs ex ploits tous leurs ex ploits tous leurs ex ploits chan - tons chan - tons tous leurs ex

tous leurs ex ploits tous leurs ex ploits tous leurs ex ploits chan - tons chan - tons tous leurs ex

tous leurs ex ploits tous leurs ex ploits tous leurs ex ploits chan - tons chan - tons tous leurs ex

De nos... De nos cantiam can.

tiam di noi can. tiam can.

lor di noi lor can. tiam can.

ploits tous leurs ex ploits tous leurs ex ploits tous leurs ex

cantiam di noi

l'amour sou rit a nos ex ploits a nos ex ploits a nos ex ploits a nos ex

273

-lor ... can - tiam va - lor can - tiam Val -
 ploits tous leurs ex ploits tous leurs ex
 ploits tous leurs ex ploits tous leurs ex
 ploits tous leurs ex ploits tous leurs ex
 ploits ex ploits ex
 ploits à nos ex ploits à nos ex
 ploits à nos ex ploits à nos ex
 ploits ex ploits ex
 ploits ploits ex ploits
 ploits ploits à nos ex ploits à nos ex

sf > sf > sf > sf > 273. sf > sf > sf >

- Voy can-ti-um va - or can-ti-um va - lor - can-ti-um va - lor
 - ploits chan- tons chan- tons tous leurs ex- ploits chan- tons tous leurs ex- ploits
 - ploits chan- tons chan- tons tous leurs ex- ploits chan- tons tous leurs ex- ploits
 - ploits chan- tons chan- tons tous leurs ex- ploits chan- tons tous leurs ex- ploits
 - pl / is la - mour sou- rit a nos ex- ploits sou- rit a nos ex- ploits
 - ploits la - mour sou- rit a nos ex- ploits sou- rit a nos ex- ploits
 - ploits la - mour sou- rit a nos ex- ploits sou- rit a nos ex- ploits
 - ploits la - mour sou- rit a nos ex- ploits sou- rit a nos ex- ploits

This page of musical notation, numbered 265, contains a complex arrangement of staves. The notation is written in a key signature of two sharps (F# and C#) and a time signature of 4/4. The staves are organized into several systems. The top system includes a vocal line with lyrics, a piano line, and a bass line. The middle system features a piano line, a bass line, and a double bass line. The bottom system includes a piano line, a bass line, and a double bass line. The notation is characterized by frequent use of dynamic markings, including 'p' (piano) and 'f' (forte), and various note values such as eighth and sixteenth notes. The overall structure suggests a multi-instrumental and vocal composition.

The musical score is written on 16 staves, organized into four systems of four staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The score concludes with a double bar line and the text "Fine dell'Atto 1.º" at the bottom right.

Fine dell'Atto 1.º